

# Vogue

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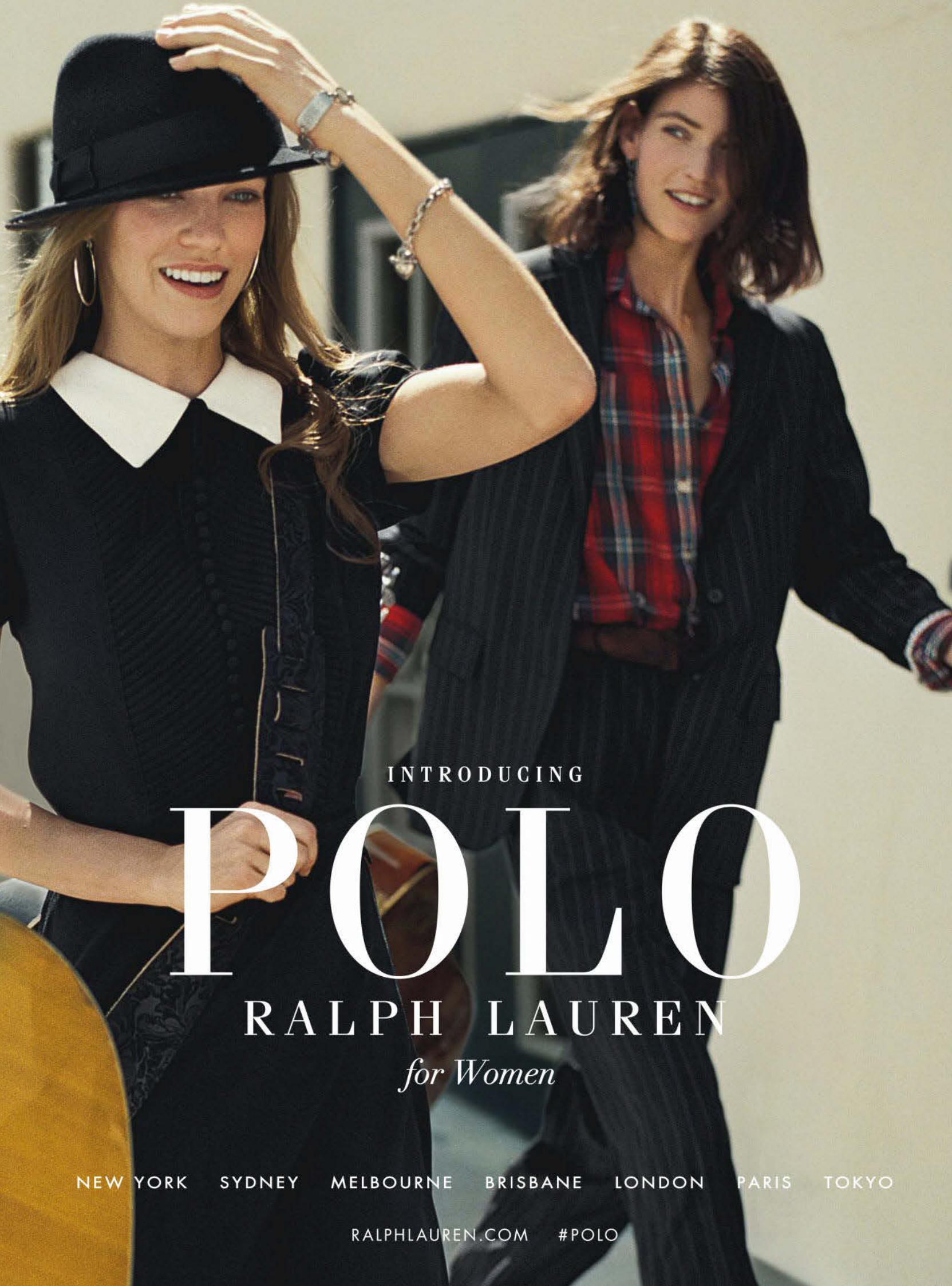
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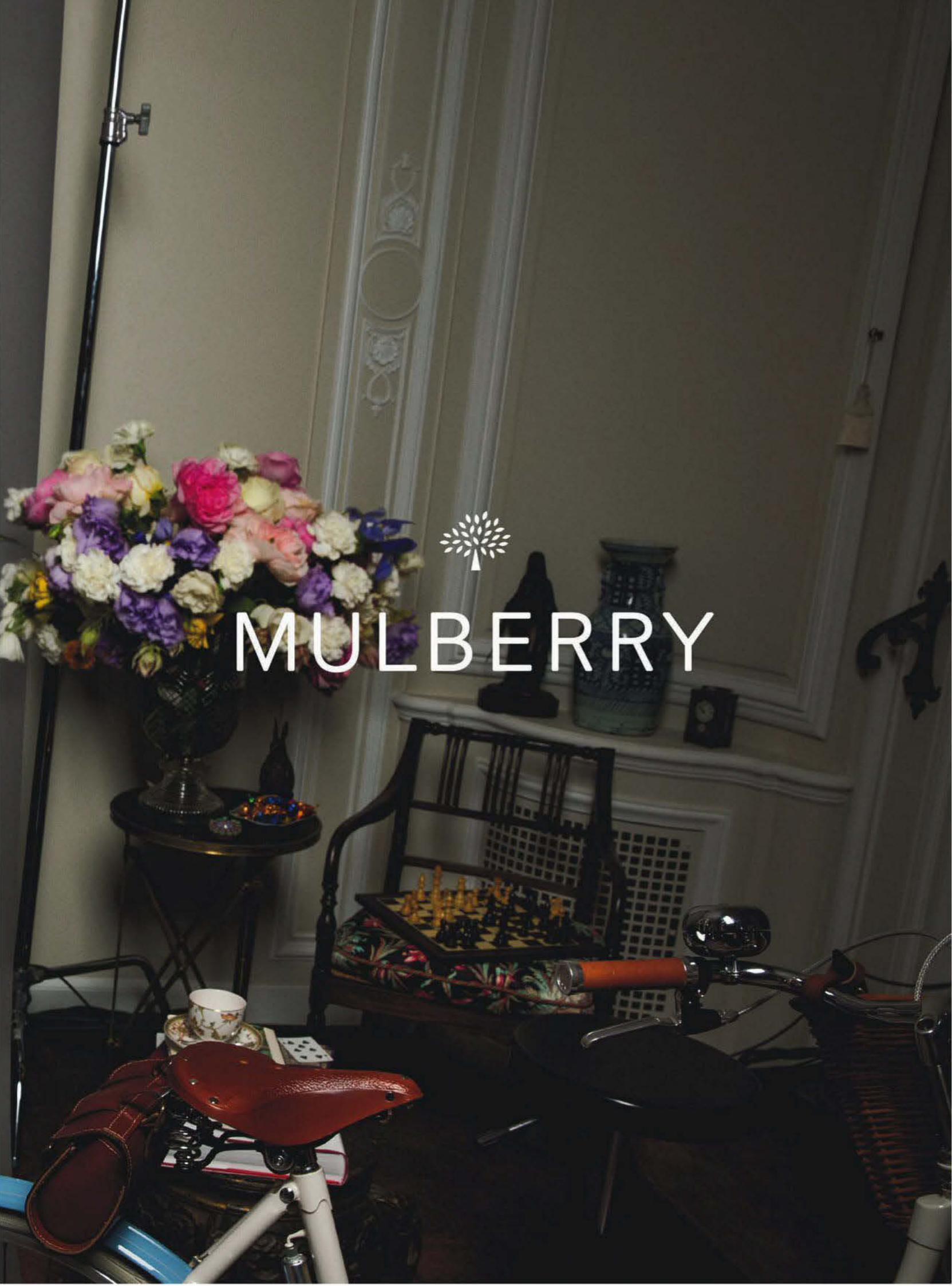


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# VOGUE<sup>®</sup>

AUSTRALIA

## MARCH 2015

FREE LOVE  
PAGE 212



VOL LX No 3 Whole No 609, \*RECOMMENDED PRICE

### COVER

Margot Robbie wears a Prada top, skirt, earrings, socks and shoes. Tiffany & Co. ring. Make-up from M.A.C, starting with Mineralize Foundation SPF15 in NW20 on cheeks. Casual Colour in Have A Lovely Day! on eyes. Paints eyeshadow in Bamboo and Extended Play Lash mascara; on lips, Lipstick in Hug Me.

Fashion editor: Christine Centenera. Photographer: Alexi Lubomirski. Hair: Sophie Roberts. Make-up: Tyron Machnauzen. Manicure: Gina Viviano. Set design: Todd Wiggins at Mary Howard Studio. Production: Dayna Carney at Management Artists.

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# VOGUE

AUSTRALIA

## MARCH 2015



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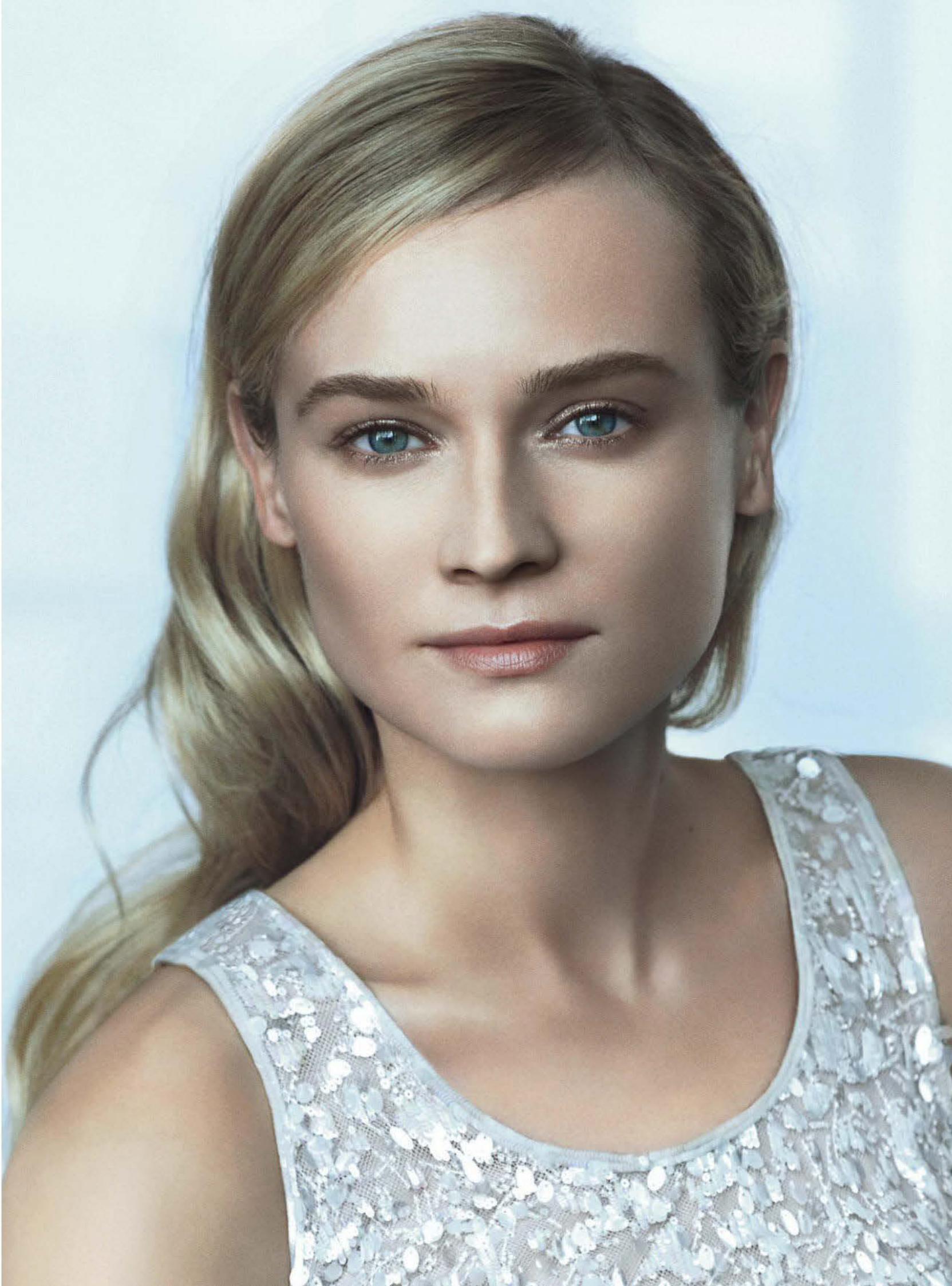
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VOGUE AUSTRALIA magazine is published by NewsLifeMedia Pty Ltd (ACN 088 923 906). ISSN 0042-8019. NewsLifeMedia Pty Ltd is a wholly owned subsidiary of News Limited (ACN 007 871 178).

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Subscriptions: within Australia, tel: 1300 656 933; overseas: (61 2) 9282 8023. Email: [subs@magsonline.com.au](mailto:subs@magsonline.com.au).  
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# editor's LETTER



Margot Robbie photographed for "Shooting star", from page 198.

Rarely does an acting talent arrive with as big a bang as Margot Robbie. She captivated us with her Hollywood debut in Martin Scorsese's *Wolf of Wall Street*, in which she played Leonardo DiCaprio's wife, and she clearly made an impression on the film industry too, because she now has five new films in production. Her upcoming co-stars include Will Smith, Tina Fey, Michelle Williams and Kristin Scott Thomas. Her roles are diverse, from femme fatale opposite Smith in *Focus*, to Celine in the adaptation of Irène Némirovsky's *Suite Française* set in 1940s France, to playing Jane opposite Alexander Skarsgård as Tarzan. This is her first cover for *Vogue Australia* – and it is sure to be the first of many.

Robbie told us that our cover shoot was one of her favourites because photographer Alexi Lubomirski asked her to play the role of lovelorn artist's muse. "Some photographers just say: 'Act natural, I want to see the real you.' But that is not why I became an actor. I don't want you to see the real me." And yet despite her best efforts, this beauty from the Gold Coast is incapable of not being herself: charming, funny and real. Robbie has remained down-to-earth while rubbing shoulders with Hollywood, fashion and real royalty (in the form of Prince William), at the Met Gala, film premieres and Ralph Lauren fundraisers.

She loves her craft and she also loves fashion. Her passion for creating characters is evident from experimenting with her looks to perfecting an array of accents. And her love of Australian fashion has endeared her to us at *Vogue*. She arrived on set wearing a combination of Sass & Bide, Tigerlily and Zimmermann. She loves Dion Lee, Christopher Esber, Josh Goot and Ellery for events and says she wears a lot of Bec & Bridge, Lover and Alice McCall. She buys herself a "to me from me" present for her wardrobe every time she finishes a film. Post *Wolf*, it was a pair of Jimmy Choo ankle boots; for *Focus*, it was a Carven coat; and for *Tarzan*, it was a pair of Chloé gold-studded Susanna boots. With the number of films she has in production and Hollywood's love affair with the actress in full swing, fashion designers can expect sales to soar. ▶

# editor's LETTER



Phoebe Tonkin and  
Teresa Palmer in  
"Lost in time", starting  
on page 174.

In this issue, we also celebrate 40 years since the release of *Picnic at Hanging Rock*. I have seen images from the film on the fashion inspiration boards of stylists and designers since the 80s. Director Peter Weir's beautifully shot film is hauntingly unforgettable. As Weir's daughter Ingrid writes, having interviewed her father for *Vogue* (see page 194), its influence isn't waning. Teen blogger Tavi Gevinson made a special trip to the Rock for her online magazine *Rookie*, and a group of American film students recently travelled to Australia specifically to visit the film location. Fashion director Christine Centenera and photographer Will Davidson celebrate the beauty and magic of Weir's film with ethereal images that capture the spirit of the character Miranda. Friends and actors Phoebe Tonkin and Teresa Palmer play their roles to perfection and I am sure you will be as moved as we were when we first saw these images (from page 174).

This season, the overriding trend points to the early 70s. Think Ali MacGraw in *Love Story*. It's an era that encouraged fierce individualism, which appeals to a new generation who has grown up knowing nothing else. Regular *Vogue* photographer Benny Horne was inspired by the season and brings it to life with his wife, model Julia Stegner, and their baby daughter Emma as his subjects (from page 212). Read Lynn Yaeger's piece (on page 228) to discover why we all want to be living in the 70s.

Finally, I'm extremely grateful to Nicole Kidman for writing for *Vogue* (see page 232) for this year's 20th anniversary of the Beijing World Conference on Women. In her role as UN Women goodwill ambassador, Kidman encourages all women to aim high, know their worth, and to never be afraid: poignant words from a very clever and committed woman. I encourage you to read her essay.

Edwina McCann  
Editor-in-chief



Julia Stegner holding her baby daughter  
Emma in "Free love", from page 212.



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# vogueREADER



Kim Kardashian West was an interesting choice and through social media, KKW's favourite medium, other readers voiced their disappointment at seeing her on the cover. But why? Maybe she has made mistakes, maybe she isn't "real", yet she spoke about her love of family, fashion, art, books, music and shopping and that is exactly why I will keep reading *Vogue*, exactly what the magazine is all about, regardless of who is on the cover.

**ELIZABETH JANKE**

Via email

After 20 years of being married and raising children I have come full circle. I am now at a stage in my life where I can afford the time and money to invest in me again. Being able to purchase *Vogue* again is like a milestone in my life. I love reading the articles that inspire me and keep me abreast of fashion. It was a must-read when I was in my early 20s and is still as interesting now I have reached my 50s! I pass my monthly purchase on to my 22-year-old daughter, who finds it just as intriguing. Thank you, *Vogue Australia*, for providing us with a quality magazine for women of all ages.

**STELLA CALTABIANO**

Bendigo, Victoria

I love reading your magazine every month. The fashion spreads are really beautiful. I am a 69-year-old woman who has always loved fashion. I hope your magazine will feature more fashion for women over 60. We can wear certain dresses for younger women with the right length and the right shoes or boots.

**JOAN GOH**

Via email

## FROM FACEBOOK

Haters are going to hate, however, it strikes me as really funny that you're all saying she is fake yet you're all judging her on her appearance. Don't you think there is something fake about that?! If you get off your high horses for a moment you'd realise that Kim Kardashian is actually a great 21st-century role model in that she has worked hard to get to where she is. She promotes a healthy body image along with self-confidence – and that's what every woman should have. Stop with

What an absolute delight it was to read through the making of Uniqlo. As we continue to live in an over-sexualised, over-the-top, loud and proud world with generations of "look at me" selfie-loving individuals, it is refreshing to see the success of such an understated brand. How I long for the days of simplicity, elegance and less-is-more fashion to return. Let's hope this Japanese giant continues to create their amazing designs for years to come.

**HAYLEY ATTARD**

Melbourne, Victoria

## LETTER OF THE MONTH

Many people think that to be beautiful you have to be "skinny" and "lady-like". Having Kim Kardashian West on the cover of *Vogue* in all her shapely glory proves that beauty comes in all shapes, sizes, ages and races. To me, Kim is a woman who shatters the expectation that "thinner is better". Kim has taught girls and young women to embrace who they are and not shy away from criticism but rather prove the haters wrong. Kim is an unapologetically herself. In the world today, many girls believe that if they aren't a size six life is not worth living. KKW has taught me that there is more to life than your dress size. It's the little things, the things that make you happy. That's what is important in life.

**GENEVIEVE COPLEY**

Via email



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the tall-poppy syndrome, people.  
**VICKY SOFIELD**

Fantastic editor's letter that aptly explains the choice to put Kim on the cover – well done, *Vogue Australia*.

**TAMMY HUNT**

## FROM INSTAGRAM

This is probably the best I've ever seen her look. Not a ton of make-up and not extremely Photoshopped. **TARAH2010**

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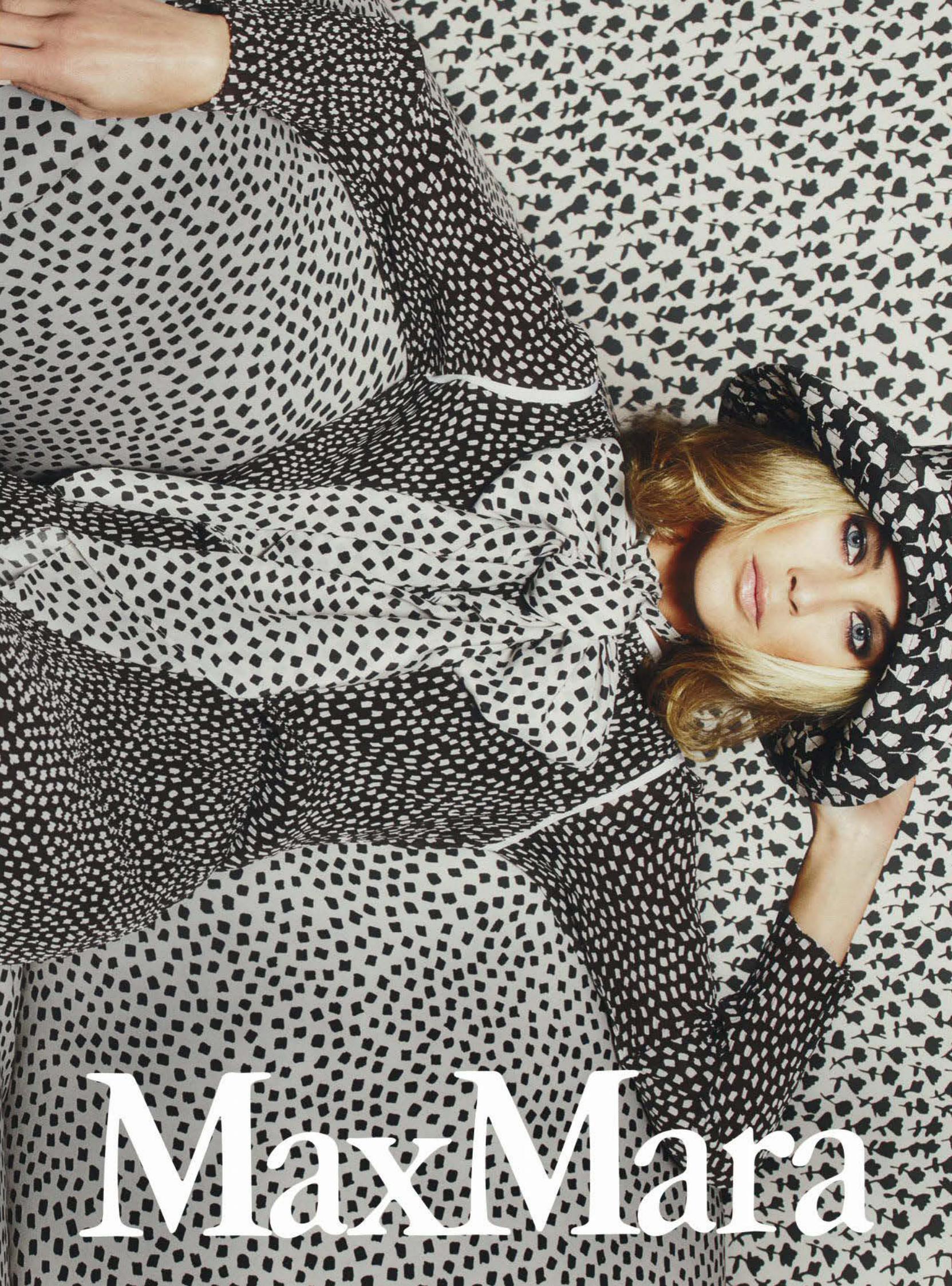
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# vogue CONTRIBUTORS



## ALEXI LUBOMIRSKI

For British-born, New-York based fashion photographer Alexi Lubomirski, it was the gift of a camera from his stepfather at age 11 that was the precursor to his career. Lubomirski shot our cover girl Margot Robbie for "Shooting star", from page 198. "Margot was a complete delight to shoot as she really knows her body. She can very easily switch from chic to beautiful to seductress," the snapper says. But the Australian actress didn't outshine the highlight of his career so far ... "the publication of my first photography book, *Decade*, by Damiani last year".



## JULIA STEGNER

We've got a special place in our hearts for German model Julia Stegner since she married Australian photographer Benny Horne, who shot her and their baby for our 70s-inspired story "Free love", from page 212. "I love shooting with Benny," she says. "Not just because he is my husband but because I am a huge fan of his work. I'm actually always a bit nervous when Benny shoots me. There is something so intimate when the person who you love takes your picture."



## INGRID WEIR

Though Ingrid Weir was a child when *Picnic at Hanging Rock* was released in 1975, her relationship with her father – the movie's director, Peter Weir – gives her a unique insight. "I think *Picnic* is a dream, a golden one with dark undertones. Many fashion designers have found inspiration there," says the writer of "As if in a dream", from page 194. On interviewing her father, she says: "It was fascinating to hear of the process of making the film and the creative decisions – some of them tough – that had to be made to realise the film's unique ethereal look."



## NICOLE KIDMAN

Acclaimed actress Nicole Kidman is proud of her role as UN Women goodwill ambassador. To celebrate International Women's Day on March 8, and the 20th anniversary of UN Women Beijing Platform for Action, Kidman has written an essay, on page 232, on the need to end violence against women. "I have seen that there is no limit to what women can achieve when given the opportunity," says Kidman. "Working with UN Women, I have met women who had to overcome enormous obstacles, yet went on to help others and organise to achieve social change. To me, these women embody resilience, strength, dignity and hope."



## XIAO WEN JU

The 22-year-old Chinese model considers herself "the lucky one" after her modelling career was kick-started when she came third in a competition. She went on to secure a Marc Jacobs campaign and this issue she makes shapes for our fashion story "Cut loose", from page 234. "I worked with a great team [at *Vogue Australia*]. They asked me to be myself. We worked every picture together. Everything was just perfect!" says the model.

THE NEW FRAGRANCE FOR WOMEN

# DAISY DREAM

MARC JACOBS





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“... she kept the memory of him like an Aladdin’s lamp inside her, something she could take out from time to time and rub to see it glow... to speak of it would have been to blow out the private flame, small as a pilot light, of another possible life...”

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# This month ...



## BEHIND THE SCENES

Watch Margot Robbie model and master accents in our exclusive online video.

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## Row A

See who's wearing what to view the new collections in the four fashion capitals.



## Rescue remedy

How to revive your skin and hair after exposure to the summer elements.



GO TO [VOGUE.COM.AU](http://VOGUE.COM.AU) TO SEE THE AUTUMN/WINTER '15/16 SHOWS AS THEY HAPPEN DURING FASHION MONTH.



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**BALLY**



# Josh Goot

He is celebrating 10 years in business and we are celebrating a wardrobe that is somewhere this side of seriously new-monumental and *sensuous*.

**WORDS: ALISON VENESS STYLIST: PHILIPPA MORONEY  
PORTRAIT: JUSTIN RIDLER ART DIRECTION: SHANE SAKKEUS**



Josh Goot in  
a montage of  
sea and sky.

If you have ever owned a Josh Goot piece then you are in a happy place. A world filled with nature, "super nature" and all the goodness that is so very Australian. Somehow he manages to bottle it all: puffer fish, cumulonimbus, sea, rolling surf, blue sky, high-definition sunsets and inky darkness – and make it otherworldly, almost interplanetary but essentially here and now, without even thinking about it. He is an intuitive designer and over the past eight years he has collaborated with creative director Shane Sakkeus, with whom he has created maverick yet disciplined magical prints. They worked together on

this portrait of Goot, a reflection, a manipulation of his quintessence. A decade of collections has produced a back catalogue of contoured dresses; sharp-shouldered jackets neat and narrow; collaborative prints; slick soft shirts; unexpectedly light chiffon – and all playing with new proportions layered in new and fresh combinations. Right now he is relaxed, he recently took his first proper holiday in four years and switched off his computer for almost six days. He is a dedicated perfectionist, avant-garde, enigmatic. He is warm and funny. A good friend. And he listens to women, which is why his clothes sell so well.

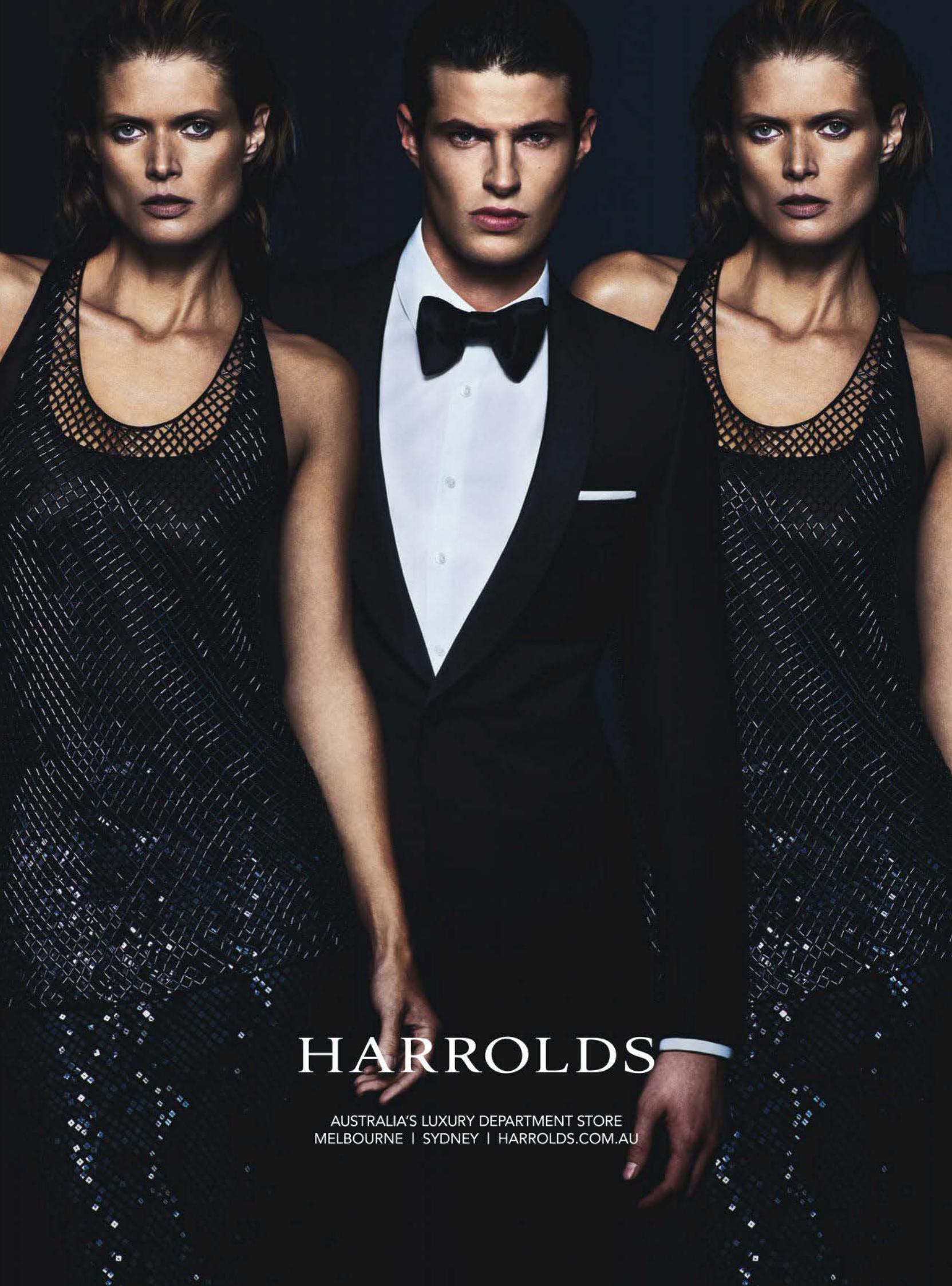


Collection from \$119

Miranda Kerr



SWAROVSKI



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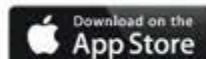
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## Spirit in flight

*A GENTLE return  
to the 70s is LED by  
music and nature.*



GUCCI SS15.

Aurélie  
Bidermann  
necklace, \$810.



Polo Ralph  
Lauren poncho,  
\$1,500, from  
[www.stylebop.com](http://www.stylebop.com).



Etro dress,  
\$4,995, from [www.Net-A-Porter.com](http://www.Net-A-Porter.com).



Bally wedges,  
\$1,595.

John Lennon  
and Yoko Ono  
in 1968.



Emilio Pucci  
boots, \$2,665.



Chloé sunglasses, \$335,  
from David Jones.

Alberta Ferretti  
bag, P.O.A.



VALENTINO S/S '15



## Make love, not war

“You can *CHANGE* the world by being yourself,” said Yoko Ono, summing up the 70s *neatly* in a single sentence.

It encapsulates both the desire to transform the world and the power of the individual. In fashion words, we’re translating it to mean the rise and rise of individual, personal style. It’s not the time to discuss whether hemlines are high or low, or whether shoes are flat or stacked (in case you are wondering, all of the above fly). There’s a flair for the unique and the unseen; prints are rich and complex and accessories are well travelled; our outfits need to be a living, breathing treasure trove of personal finds.

Emilio Pucci, Sonia Rykiel and Gucci opportunistically plundered their own rich archives from the decade for spring/summer ’15, reinvigorating the dialogue between the old and the new. The bohemianism of the early 70s has always touched Peter Dundas’s Emilio Pucci, here now with crocheted kaftans



A model in 1973.

Salvatore Ferragamo skirt, P.O.A.

Hermès bag, \$8,785.

Topshop jacket, \$120.

Maison Martin Margiela Daisy necklace, \$1,290.

ALBERTA FERRETTI S/S '15

Balmain coat, \$4,855, from a selection at Myer.

Boss boots, \$1,199.



MARC JACOBS S/S '15

## Rise through THE RANKS

With the same choppy hairstyles and dressed in shades of khaki, Marc Jacobs's model army of Kendall Jenner and Joan Smalls stormed the runway under the lead of unofficial second-in-chief Katie Grand.



DRIES VAN NOTEN S/S '15

sprinkled with sequins, knee-high suede boots, and swirling scarf-printed gowns. Julie de Libran in her debut at Sonia Rykiel sought to recapture the nonchalant Rive Gauche spirit with wide stripes and furs casually draped across shoulders, and Gucci's kimono-esque dresses that were infused with an eclectic rock style.

We're not talking about the harsh, disco glam of the 70s (give it time, it will come), but the softer, bohemian edge of the period. Dries Van Noten played to his strengths with loose tunics and slouchy pants worn with silk shawls and robes in tea-stained tones. At the end of his show, like after a post-festival comedown, forest nymph-like models draped themselves languidly on mossy tufts in dazed rhapsody.

The deaths of Talitha Getty, Jack Kerouac, Jimi Hendrix and Edie Sedgwick from 1969 to 1971 cast a shadow over the time. The Beatles set aside their Brit-pop sound of *I Want to Hold Your Hand* for sanguine reflections in *Let It Be* and *The Long and Winding Road* before departing for their own solo efforts. As Kerouac once said: "All human beings are also dream beings. Dreaming ties all mankind together." The romanticism remains, but it's steadied off with a more worldly understanding. ▶



Closed jumpsuit, \$365, from www.stylebop.com.

David Lawrence pants, \$180.

Michael Kors bag, \$2,150.

GUCCI S/S '15



CHRISTIAN DIOR SS '15

**The innocents**  
Summer's coolest *SHADE* (or *absence of colour!*) returns anew.

There's an instant association to white. It was reduxed in broderie anglaise at Louis Vuitton and Erdem; while at Christian Dior Raf Simons looked back to look forward with delicate smocks recalling a Victoriana-turned-futurism. Of Miranda in *Picnic At Hanging Rock*, Joan Lindsay writes: "Radiantly lovely at seventeen, the little heiress was without personal vanity or pride of possession. She loved people and things to be beautiful, and pinned a bunch of wildflowers into her coat with as much pleasure as a breathtaking diamond brooch." ▶



**Lover dress**, \$750.

**Gucci necklace**, \$8,090.

**Hermès sandals**, \$1,215.

**Bianca Jagger** in 1974.



GUCCI SS '15

MM6 MAISON MARTIN MARGIELA SS '15

CÉLINE SS '15

**Into the FOLD**

A whisper of the exotic can be heard at the shows. Kimono prints and shapes ruled, the 70s rock'n'roll feel of Gucci was tempered with golden oriental prints, and even Céline, headed by minimalist Phoebe Philo, teased us with bold florals that spilled out from under ruffled dresses.



**Alice McCall dress**, \$390.



Zimmermann dress, \$550, from a selection at David Jones.



**Carla Zampatti shirt**, \$410.



**Witchery skirt**, \$100.



LOUIS VUITTON SS '15



**Jane Birkin**



**J Brand jeans**, \$269.



**H&M jeans**, \$70.



**Boss Orange jeans**, \$350.



**Rolla's jeans**, \$130.

**BLUE JEAN, BABY**

**THE WAYS OF DENIM CAN WORK AS A MARKER FOR THE MOOD OF FASHION, SO SET ASIDE YOUR SKINNIES AND KICK UP YOUR FLARES.**

84 – MARCH 015

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ALL PRICES APPROXIMATE DETAILS LAST PAGES



BURBERRY

[BURBERRY.COM](http://BURBERRY.COM)

TOMMY HILFIGER S/S '15

## Almost famous

DIVE into the dress-up  
BOX ... boots, fur and all.

New York's Park Avenue Armory was transformed into a music festival-inspired wonderland with inspiration from the artwork of the Beatles album *Sgt. Pepper's Lonely Hearts Club Band* – the sort of music festival where Georgia May Jagger (daughter of 70s icons Mick Jagger and Jerry Hall) opens in a *Sgt. Pepper*-style military cape and red metallic boots and Kendall Jenner shimmies by in a star-spangled silk dress. Calling out to LA rock groupies, Saint Laurent was led by music once again with fur chubbies and a liberal use of glitter Lurex. Penny Lane – your time is now. ▶

Gucci vest,  
\$12,315.

Rolla's overalls,  
\$150.

Roberto Cavalli  
wedges, \$2,630.

**ON THE FRINGE:** A TANNED SHOULDER OR THIGH PEEKING OUT FROM A CASCADE OF FRINGING MARKS A COOL TAKE ON THE TREND.

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86 – MARCH 2015



BURBERRY

[BURBERRY.COM](http://BURBERRY.COM)



## Flower child

Bloom bright. No WALLFLOWERS here.

Retro floral prints need not only be relegated to garage-store upholstered finds. Marni's Consuelo Castiglioni's bourgeois-functional-jolie-laide-so-wrong-it-works aesthetic was in full force, with glass flowers dripping down earlobes over colourful furs. At Miu Miu the colours bordered on the acidic and bold, abstract blooms were the print of choice at Burberry (in case you missed it, Christopher Bailey had the word "FLOWERS" written large on a trench).



## Riot GIRLS

Frida Giannini at Gucci sent her girls to work in neat top-stitched jacket-and-skirt sets, with leather satchels slung across shoulders. And Karl Lagerfeld for Chanel drove the point home with a finale of slogan-baring models – a chic protest in tweed and tie-dye.

Chanel shoes, \$1,530, from the Chanel boutiques.



MARINA RINALDI



WOMEN ARE BACK

[MARINARINALDI.COM](http://MARINARINALDI.COM)

# Pop the cork

This season is about *THROWING caution* to the wind, and when it came to shoes, Italian shoemaker Salvatore Ferragamo lived it large.

**WORDS: ALICE BIRRELL**

"I love feet," Salvatore Ferragamo once wrote. "I feel their strengths, their weaknesses, their vitality ..." Obsessed with anatomy, he set out to create the perfect "comfortable shoe". And so long before Donna Summers's *Love to Love You Baby* and towering platforms hit dance floors, he released the supportive wedge (in 1938 to be exact) and the elevated sole. Fuelled by the outlandish requests of Hollywood stars, Ferragamo drew on his abundant creativity working Egyptian architecture, mirrors, rainbow soles and gravity-defying heels into shoes. His triumphs danced to their own beat, much like the house's revivalist cork wedges do for spring/summer '15. We feel love.

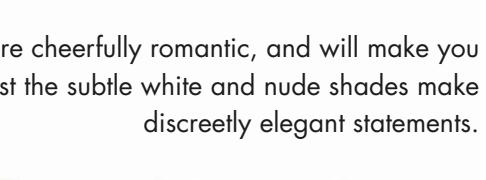
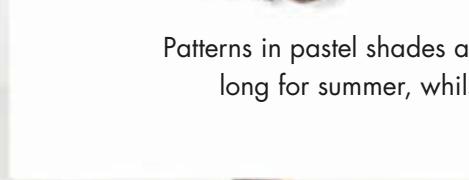
Salvatore  
Ferragamo  
shoes, \$1,650.

ART DIRECTION: DIANA SAVOR STYLIST: PHILIPPE NORRIS  
PHOTOGRAPH: EDWARD URRUTIA ALL PRICES APPROXIMATE. DETAILS PAGES



## SUMMER NUDE & SKINTONE

Patterns in pastel shades are cheerfully romantic, and will make you long for summer, whilst the subtle white and nude shades make discreetly elegant statements.



# Fast track

As fashion's *PACE* quickens, those who keep in *stride* come out on top.

WORDS: ALICE BIRRELL

**W**itchery is throwing out its conventional understanding of seasons with its new capsule collection First

Edition. Dropping in between seasons so it responds to runway trends at a faster rate, the collection will supplement the label's existing offering with a covetable, need-it-now feel.

"Our strength is about understanding the direction of fashion," says Linda Levy, the label's managing director who is maintaining Witchery's classic DNA while tapping the key stories from the recent resort season in the edited 21-piece collection. "Our aesthetic is about a pure sophistication. Now we're going after things that are still really clean, but also really directional."



Dress, \$200.



Skirt, \$150.

**Season PRO**  
Make a smooth transition to cooler climes with pieces that work in all weather:

WARM

COOL



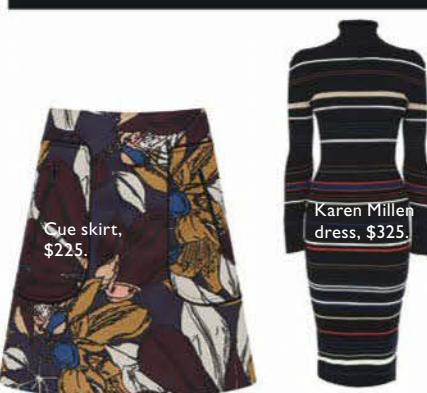
Cropped pants



The jumpsuit



Head-to-toe denim



The A-line is updated in muted wallpaper prints. Pair with lace-up boots at the first hint of chill.



A simple silhouette in burnt orange, toffee and almond has a quiet sophistication in keeping with the new ease.

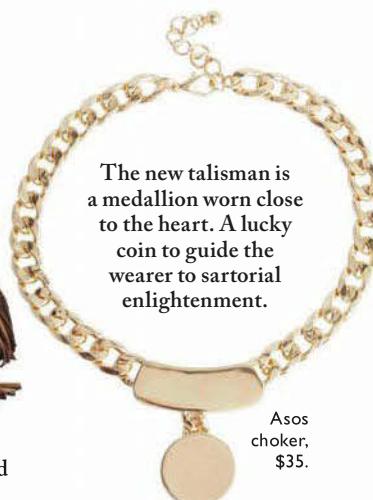
**Five easy PIECES**  
High street pieces that will transition your wardrobe into the new season with all the right 70s cues.



Roped around a billowing lightweight maxi-dress, the slim braided belt is a short cut to the season's 70s mood.



The shape of things to come is in this bucket bag: fringed, frayed and ready to be broken in.



The new talisman is a medallion worn close to the heart. A lucky coin to guide the wearer to sartorial enlightenment.

Asos choker, \$35.



sydney westfield  
melbourne emporium

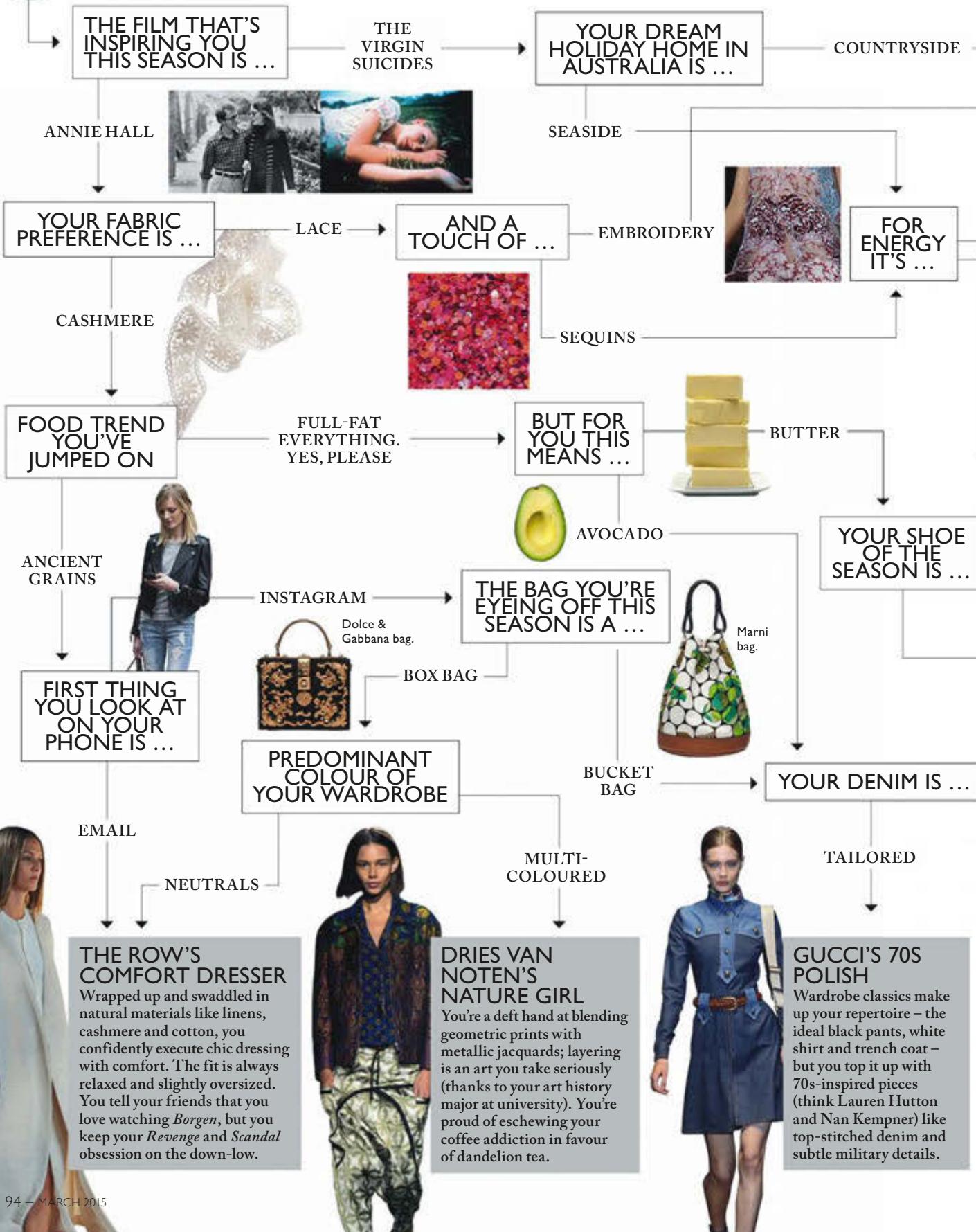
 **kate spade**  
NEW YORK

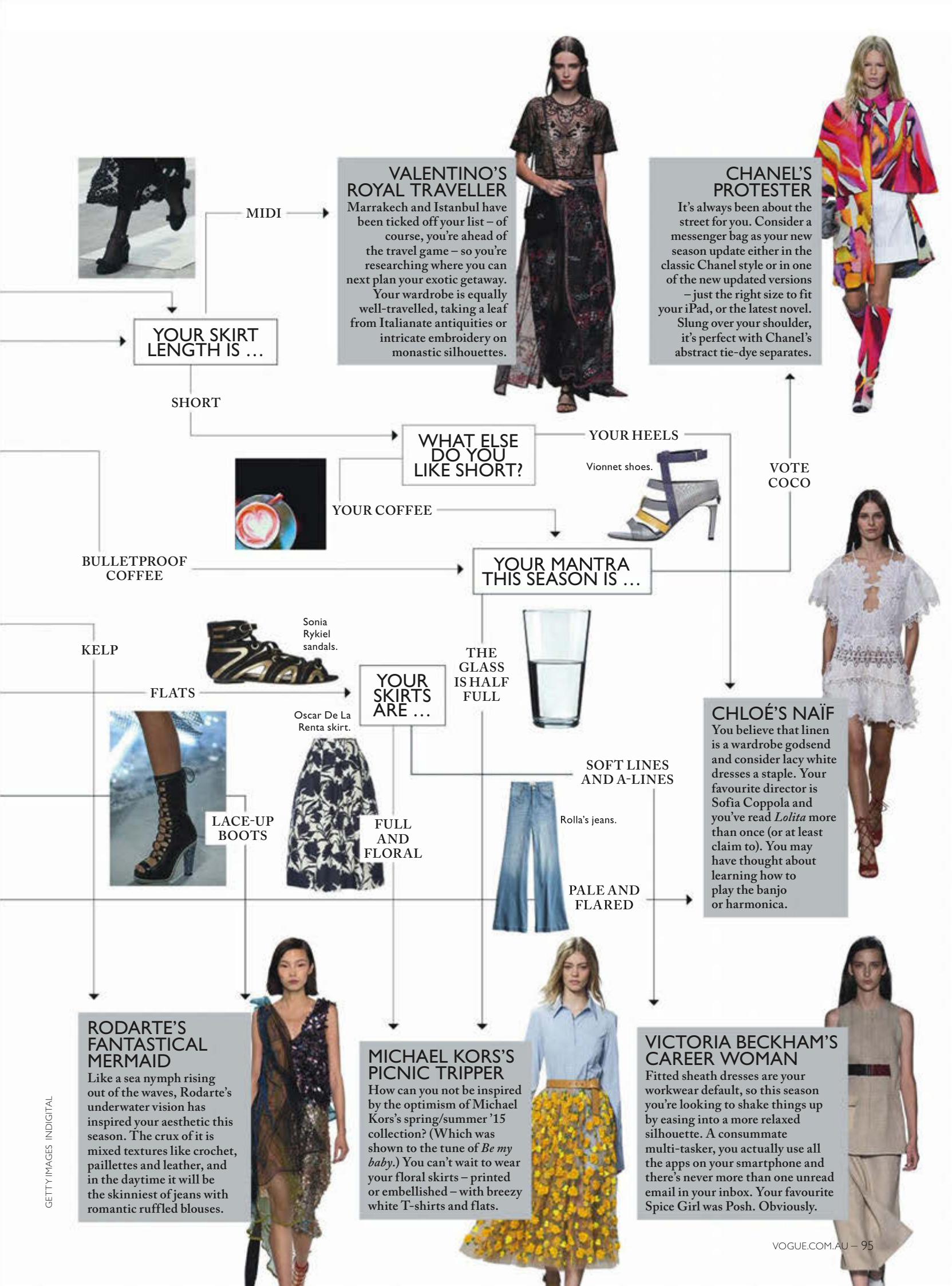
# Truly inspired

Start here

Smart sophisticate or boho girl? Pick your preferences to pinpoint your muse.

WORDS: ZARA WONG





# Hey, Ricky

It's in the genes. *Ralph Lauren's* inky navy Ricky bucket bag with SLOUCHED nappa leather captures the timeless downtown *EASE* of the 1970s.

WORDS: ALICE BIRRELL ART DIRECTION: DIANA SAVOR STYLIST: PHILIP A. MORONEY  
PHOTOGRAPH: EDWARD URUTIA MODEL WEARS ROLLA'S OVERALLS AND SKIN AND  
THREADS TOP ALL PRICES APPROXIMATE DETAILS LAST PAGES

Ralph Lauren  
Ricky Drawstring  
bag, \$3,099.

AW15

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# vogueSPECIAL

EDITORS: KATE DARVILL & PHILIPPA MORONEY

## Accessory update

It's the FINAL touch that elevates a look to greatness. Take inspiration from mixed media *MASH-UPS* and visual manipulations, plot your *next move* and go.



PRADA S/S '15



## TEXTURAL PLAY

The Fendi fur monster lives on, dangling in all its tactile glory from scary/pretty crystalline-embellished handbags.



**UNDERCOVER:** Ralph Lauren's chic rendition of safari is polished up with metallic leather and khaki silks.



### CENTRE PIECE

Sensual metals take pride of place worked into pendant necklaces of organic form.

**SHADY, LADIES:** Eyewear becomes more daring with each new iteration of shape, reminding us that fashion is meant to be fun ... it's all in the eyes.





## DOUBLE-UP

Metallics, lace-ups, peep-toes, buckles, all of the above – put your money on flats as the star shoe story of the season.

CHANEL S/S '15



**ALL-ROUNDER**  
THE DRAWSTRING  
BUCKET BAG IS A  
REFRESHING NEW  
SHAPE RIGHT IN  
TUNE WITH THE  
70s FASCINATION.

Giorgio  
Armani  
bag, P.O.A.

Chloé  
bag,  
\$1,980.



**DANCING FEET:** Got rhythm? The black T-bar heel may have been designed for the foxtrot or Charleston, but will do just fine paired with swishy lace midi-skirts and cropped stovepipe pants.



## TOP OF THE POPS

WE KNEW THERE  
WAS SOMETHING  
IN THE AIR WHEN  
EVERY MODEL WAS  
ACCESSORISED WITH  
A PLAYFUL TOP-  
HANDLE BAG.

**ALL CHOKED UP:** If you're (understandably) unsure whether you can take on Givenchy's Tyrolean spring/summer trend, take heart with its fanciful crystal choker by Riccardo Tisci.





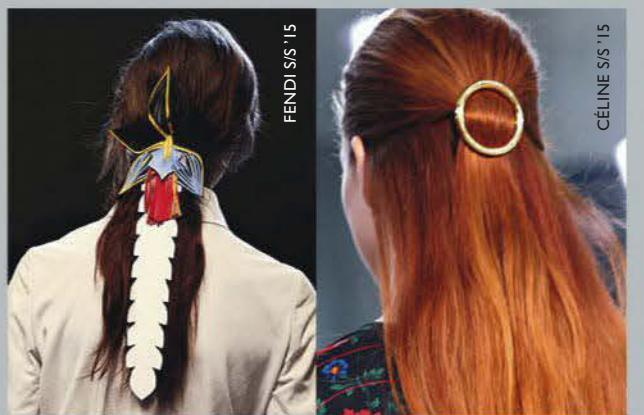
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## CLIP ART

The barrettes of our schoolgirl days are back, revived as leather "tails" at Fendi and sleek rings at Céline. Use them to add whimsy or to create a talking point.



**BRIMMING OVER:** WHETHER PHARRELL-INSPIRED OR DRAMATIC IN SWEEP, THESE HATS ARE THE STYLISH WAY TO STAY SUN-SAFE, AT LEAST.



DONNA KARAN S/S 15

## HEARTS ATTACK

Dolce & Gabbana's chunky heels become shrunken kunstкаммер filled with gilded treasures. Available in multiple colours: you'll just have to collect them all.

Dolce & Gabbana shoes, P.O.A.



## HAND-HELD

THE CLUTCH DOES DOUBLE DUTY WITH THE HUGO BOSS HANDBAG AS JEWELLERY VERSION, HOLDING ON TIGHT TO THIS ONE.



HUGO BOSS S/S '15



DOLCE & GABBANA S/S '15



PRADA S/S '15



NINA RICCI S/S '15

## TRICKED OUT

With ornamented ear lobes encrusted everywhere, earrings have come into their own. These dainty drops? Easy.



ROSIE ASSOULIN S/S 15

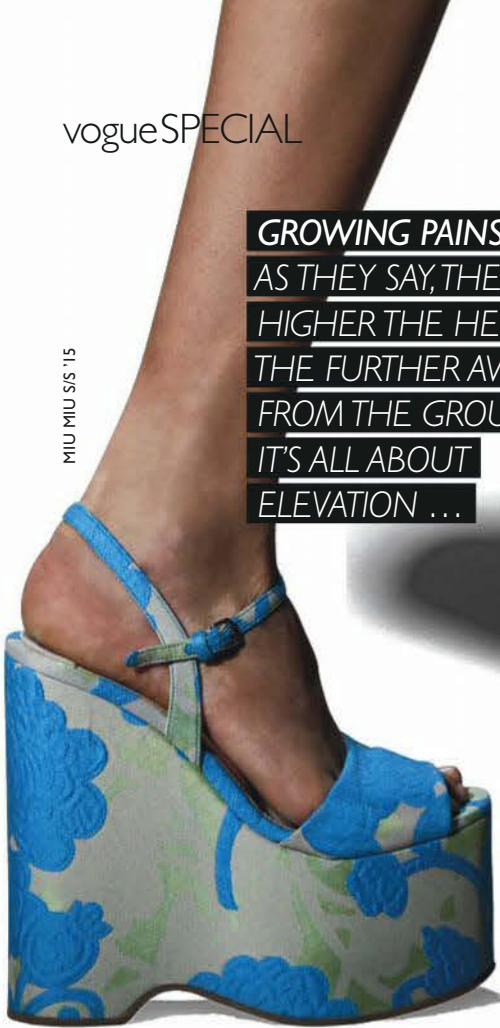


J.W. ANDERSON S/S '15



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THE FURTHER AWAY  
FROM THE GROUND.  
IT'S ALL ABOUT  
ELEVATION ...



Bally bag,  
\$2,395.

### ALL-IN-ONE

Trust us, an elegant carry-all in supple leather will fulfil all your sartorial needs.

### TREAD LIGHTLY

Take the trackside action off-side in the newest sneaker rendition that fashion is currently courting. Try pairing your trainers with soft-pleated skirts or wide-legged pants.



BOTTEGA VENETA S/S '15

BURBERRY PRORSUM S/S '15

### SPORTS DAY

If there's one thing to take note of right now, it's the prevalence of the sports trend – which reads as fast-moving and modern. Woven mesh and rope details provide enough athletic flourish.



MARNI S/S '15

KENZO S/S '15

ALEXANDER WANG S/S '15

**PRETTY ALWAYS  
COMES IN PINK**  
IF HAPPINESS WERE  
A COLOUR IT WOULD  
BE THE NEW CANDY-  
PINK HUE OF BULGARI'S  
BLOCKBUSTER SERPENTI  
HANDBAG.



Bulgari bag,  
\$3,030.

### PEARLS OF WISDOM

Viktor & Rolf cleverly recontextualise trainspotter anorak detailing – in this case, the toggle drawstring – into a luxurious pearl necklace. Clever.

Viktor & Rolf necklace, \$375.



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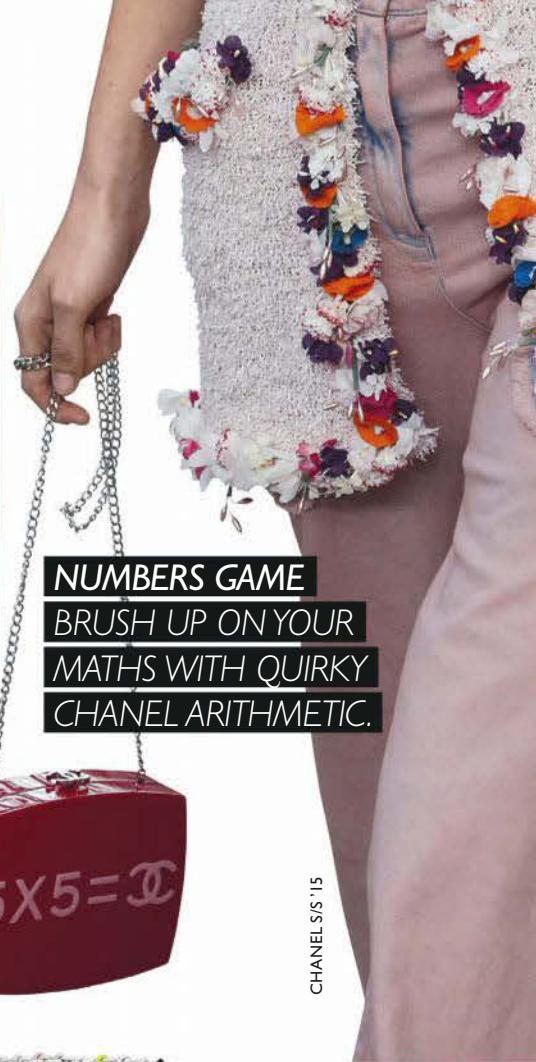
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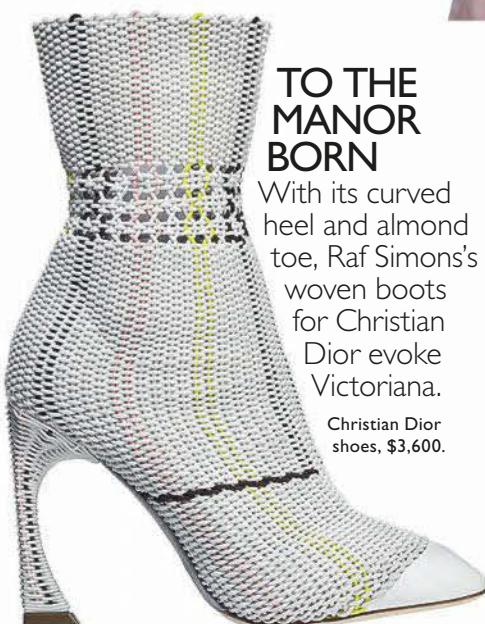
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# Vogue diary

What's in store and worth having this month.



## Back to black

A little black dress (LBD) is the quintessential wardrobe item – but not all LBDs are created equal. The LBD – Little Black Dress label offers a collection of little black dresses to suit all shapes, ages and occasions, from casual to work and glamorous events. For more information and to view the full range, visit [www.the-lbd.com](http://www.the-lbd.com).



## Skin deep

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## Rock the look

Sydney label Wheels & Dollbaby is a favourite of cool girls, including Debbie Harry, Georgia May Jagger and Dita Von Teese. Its winter '15 collection lives up to this rock'n'roll image with catsuits, bodycon pieces and Sgt. Pepper's-style jackets. Visit [www.wheelsanddollbaby.com](http://www.wheelsanddollbaby.com).



## BRUSH UP

Want to whisk away make-up gently and effectively? The Clarisonic sonic cleansing brush cleanses the skin six times better than using your hands alone. For more details, visit [www.clarisonic.com.au](http://www.clarisonic.com.au).

## TEE TIME

Show a little heart with this Sass & Bide T-shirt. In striking black, white and red, the tee costs \$150, with proceeds going to Barnardos Australia to help abused children find safe homes through foster care and adoption. Visit [www.sassandbide.com](http://www.sassandbide.com).



## Join the club

Achieving a fresher look with the best non-surgical cosmetic treatments is the philosophy behind Victoria's Saphira clinic, which offers membership plans so your skincare needs can be met without breaking the bank. Visit [www.saphiraclinic.com.au](http://www.saphiraclinic.com.au).

Aymeline Valade  
in her Paris  
apartment.



## Model citizens

Model-off-duty has become a *STYLE* genre in its own right. Three models with *ENVIALE* finesse translate their signature aesthetic to their homes.

WORDS: ALICE BIRRELL  
AND SOPHIE TEDMANSON



## AYMELINE VALADE

For 30-year-old Aymeline Valade, the similarities between Yves Saint Laurent muse Betty Catroux and herself go beyond appearances. "I would say I'm part of the continuity of Betty's style. She opened up a new path to women and freed them from a lot of constraints," says the Paris-based French model. Having played the self-styled muse in Bertrand Bonello's 2014 biopic, *Saint Laurent*, she would know. Ice-blond hair, sleek leather and lean Le Smokings mirror the masculine-feminine

duality that drew Saint Laurent to Catroux. "I like the effectiveness of simplicity," Valade says, a statement reflected in both her red-carpet style (Pallas tuxedos, Church's brogues) and her 9th arrondissement apartment where clean walls and parquetry are offset by record players, artwork and skateboards, hinting at a freedom of expression characteristic of model muses of Catroux's ilk. "I feel that we both do not want society prescribing who we should be or our way of looking," she says. Catroux would approve. *Alice Birrell*



## DEVON WINDSOR

Off-duty may well be a common term to describe model style but for 21-year-old Devon Windsor, worn-in boots, scarves and second-skin jeans describe a very much on-duty wardrobe. "You are constantly on the go and have to be ready to do anything," says the model. "It's a lot of airplanes and long days." Hence the comfortable jeans,

plain white tees and ground-level footwear, most likely from Opening Ceremony or Alexander Wang. Windsor's downtown New York sunlit studio apartment emanates the same no-fuss approach. "I keep it quite simple, lots of neutral tones," says the Saint Louis native, who opted to graduate before entering the industry with a semi-exclusive for Prada spring/

summer '14. Since then she's kept rapid pace on the runway circuit and landed a much-coveted spot in the Victoria's Secret line-up. For a model of her calibre, it's refreshing to see she keeps equally good pace on the food front. "I think people misunderstand the whole dieting thing with us. I love the restaurant scene in New York. Eating out is my favourite thing." *AB*



Caroline Brasch Nielsen at home in Copenhagen.

## CAROLINE BRASCH NIELSEN

Danish model Caroline Brasch Nielsen, 21, has a thing for Chanel handbags. "I love them," she says with a grin, pointing to her wardrobe where at least 10 Boy bags hang. "I think if you have a boring outfit you can just take a Chanel bag and look nice." Aside from her extensive collection, Brasch Nielsen is known for her relaxed style, reflected in her penthouse apartment in the Grønneegade district of Copenhagen. The high beamed ceilings and typically Danish lounge room play home to a large dining table where she hosts parties for friends, just around the corner from where she was first scouted in 2010 at a pizza shop. Brasch Nielsen, who is associated with Georg Jensen, says her style often depends on her mood: "If I'm happy I like to dress in colour. Sometimes I like to wear sneakers and a bit more street style, and then sometimes I like to wear a dress and be girly. I never see trends and think: 'I want to wear this.' I just go to the shops and find out what I want and mix it up." *Sophie Tedmanson*

MATTHEW KRISTALL/JAKE TERRY  
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Brasch Nielsen's street style.



Left: Brasch Nielsen's light-filled dining room. Below: some of her favourite things.



Michael Lo Sordo shirt, \$385.



Chanel bag, \$4,030, from the Chanel boutiques.



The model in her wardrobe.



# Sass & Bide 2.0

It's a *FASHION* conundrum: how to breathe *NEW life* into an established label. Anthony Cuthbertson, the *design* director at Sass & Bide, shares his vision.

**WORDS: ALISON VENESS**  
**STYLIST: KATE DARVILL**  
**PHOTOGRAPHS:**  
**HUGH STEWART**



Anthony Cuthbertson with models wearing clothes from his new Sass & Bide autumn/winter '15 collection.



HAIR: BRAD MULLINS MAKE-UP: CHARLIE KELTY

**A**nTHONY CUTHBERTSON is the design director at *Sass & Bide* and he is on somewhat of a journey, not to be understated, entrusted with the legacy of the much-loved Heidi Middleton and Sarah-Jane Clarke. They helped define the noughties in Australian fashion, establishing a power-packed tribal signature for a generation of confident young women.

Cuthbertson has a good grasp of what he needs to do and he has enough experience to do it. "If I was to walk away from the past it wouldn't be relevant, it wouldn't be *Sass & Bide*," he says straight up. And so, for his debut autumn/winter '15 collection, he has set about revisiting some of its greatest hits: the "rats" are back – the infamous ruched leggings that helped propel the business to its multimillion dollar profitability – reimagined in gunmetal, dark gold and black. He has also developed other classics: a short cape is cleverly worked in black-and-white jacquard (woven at the mill that Chanel works with); the embellished harness takes centre stage; and there is a nod to the Union Jack flag, beaded onto a black T-shirt. There is a real sense that the girls might almost be hard at work next door in the studio.

For Cuthbertson, as the new custodian of the brand, it is about taking their essence and making it relevant. "There's an enormous amount of work that has been done over the past 15 years and it's about exploring this and taking it to a premium level and refining it; playing with it and maybe giving it a cleaner aesthetic," he explains. He talks a lot, in a nice up-north-Newcastle way. He is a solid gold Geordie, with Australian citizenship pending.

Cuthbertson loves textiles and quality and has a great respect for the craft. He has just come back from a holiday in Manila with his partner, where he met traditional ikat weavers who he is keen to work with, and he will make this happen. He has boundless energy. He returned loaded up with textiles, woven bags and carvings, too.

"It's this eclectic nomadic mix that is so relevant to *Sass & Bide*. The girls went to Peru, they loved to travel all over, in fact, and then mixed all these different cultures into something that was modern and artisanal. I think Australians love to travel as well so there is this synergy," he explains.

Cuthbertson has a clear plan of what he knows has worked and will work. "The ▶

spring/summer '10 Futuregrand collection was very successful for Sass & Bide," he says. "It was true to the brand: it had embellishment, unique pieces, jersey with denim, and it was well-balanced."

Balance is important to him. He particularly likes the tribal, almost warrior-like strength that is so much part of the DNA, and so for the autumn/winter '15 Mojo-Kiko collection he has taken inspiration from a trip to Japan, referencing kimono shapes, Samurai warriors and shiny toy-embellished robots.

He is introducing new lengths and new proportions. "Above all, it's about a woman who is and was buying Sass & Bide but she's grown up and we are offering something for her as well as a young woman. The Sass & Bide customer is kind of ageless; it's about attitude, how you put things together. I say to everyone it is Sass, and it is Bide; it's about two women, two personalities that merged to create this DNA. It's about perfection, distress and that vintage inspiration that they loved."

And so he sketches, he listens and he has fun. He works seven days a week and touches all elements of the collection. Some of the new bags are made from New Zealand deer hide. And the company has worked with R.M. Williams on a clever capsule collection of ankle boots.

He has introduced more leather that is just soft enough to melt your heart, and wallet – an oversize bomber jacket worn with an ankle-length skirt and long belted dresses in cracked pale leather; there is a lightness to it all. He has oversized a jumbo cable knit and has brought in hot pink and egg yolk colours for jumpers. And a coat, with panels of leather like a man's Crombie, is designed to be worn with a soft dress. "That Sass & Bide contrast," he says.

There is a nice soft/hard/tough girl in here. There are new flirty short skirts in bonded organza tweed. But there are also the mega-beaded mini-dresses, short and "wow factor" enough to satisfy red carpet stylists. Well, the girls did do Balmain/Olivier Rousteing-style encrusted beadwork before he did. And there are clever heavily beaded "bullet" leggings to be worn with the oversize sportier hooded parkas or with a simple belted wool tunic. There is a sense of depth and a resonance.

Cuthbertson has chosen to "debut" his Sass & Bide in London rather than New



The designer's new pieces are an unapologetic nod to the label's DNA.

## "IT'S ABOUT PERFECTION, DISTRESS AND THAT VINTAGE INSPIRATION THAT THEY LOVED"

York. "This is where it all started with girls selling their customised jeans on a stall in Portobello Market," he says. (Although the show will be staged in London's "very grand and marbled" Australian Embassy.) He intends to put something modern against the opulent, but not theatrically. It is doubtful at this stage if there will be antlers on the models' heads. There will be a juxtaposition of something casual with something glamorous. "I know we can't have Gemma Ward as she is contracted already, but it would be great to have some Australian girls in the show ... we're working on it," he says. "Miranda Kerr, Taylor Swift, Rihanna, Beyoncé, the Kardashians – they all still wear the brand today."

Cuthbertson trained at Newcastle University then did his MA in fashion women's wear at London's Royal College of Art (RCA). "It was very influential," he says of this time there. "We had people like Gianni Versace, Karl Lagerfeld, Romeo Gigli, Bella Freud – all these people coming in to work with us. And in the year above was Christopher Bailey, Peter Copping, who is now at Oscar de la Renta, and Joseph Carter, who was in my year and is now design director at Marc Jacobs. It was so creative, we had Bill Gibb teach us pattern cutting and Isabella Blow, who would come in every three weeks and ask us to create something fantastic for her. It was very intense and the Royal College of Art was renowned for taking the pick of

the crop and so the whole industry would come to the galas."

Cuthbertson went on to work with Romeo Gigli, winning the International Wool Secretariat (IWS) prize – which was then exclusively an RCA prize and is now the global International Woolmark Prize – and at MaxMara, Joseph, Daks; and he worked at Jigsaw and David Lawrence for two years.

"My mentors at the Royal were Eric Bremner at MaxMara; I had Anne Tyrrell, head of the British Fashion Council then; Angela Quantrell, who was a buyer for Liberty, and Frances Mossman – and they made me understand women. Frances would say: 'Stand in front of a mirror, stand like a woman, think of yourself as a woman, think why you would wear heels ... and only then will you start to become a designer,'" he says with a laugh.

The new CEO of Sass & Bide, Julie Otter, is the conduit between Myer, the brand's parent company, and the business. Cuthbertson says that they are on the same journey, united by a vision and plan to tap into the potential growth in Europe and the USA.

"My mantra is refine, refine, refine. Do it, and then go back to it. Fashion doesn't need to be complicated – sometimes you can overdo it, so you look again. I trained as an architect before I transferred to fashion [at Newcastle] so I think I start with building blocks; the foundations are the fabric, then you can create something, but you have to understand the materials, then you can build something."

The show will be a homecoming of sorts, with his family front row.

"My mum supported everything I did, but my dad didn't speak to me for two years when I switched courses. He didn't come to my graduation for my degree but he did come to my MA. He was in construction and I think he wanted me to join the company one day. My brother is completely different; he is a colonel in the army. I am very close to them all now though. My grandmother is 90, I Skype her every week," he says. "But it's all about moving forwards, you can't dwell on the past or you would have just so many ghosts in the wardrobe."

And he's right. Some ghosts will be laid to rest this season – it will be a reincarnation for Sass & Bide, and a new beginning. ■



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# Bucket list

Designers work for *DECADES* distilling a signature. French designer Delphine Delafon has done it in a *SINGLE bag*.

WORDS: ALICE BIRRELL

**T**hat bag is a lucky accident," says French designer Delphine Delafon of her unique style of slouchy bucket bag in a dizzying array of colours. It's tempting to believe her, but when friends requested the drawstring chain bags she'd made for herself, in numbers she couldn't keep up with, one tends to think that design prowess and a discerning eye were at work.

"My mother is a painter, so we had space to do creative things at home," says the Paris-based, LA-raised designer. "I've been creating since I was a kid."

Her bespoke bags were born of a desire to offer a signature shape, but with differences that reflect the wearer's taste; everything except the bucket shape is left to the customer to choose. "When people came to ask for my bag I used to say: 'We're

not going to be wearing the same bag. Why don't you come to my place and pick a different fabric?'"

The iterations of colour and fabrication on offer are vast; quilted silk velvets in sea foam, hand-painted python and fish skin, woven straw African sisal, watermelon galuchat (or stingray), and intricate carpet bags reminiscent of kilim rugs, litter her 10th arrondissement studio.

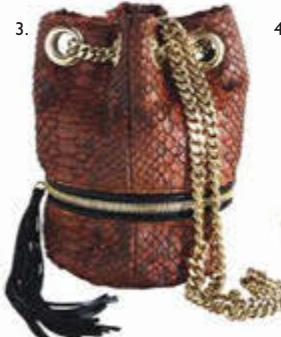
After operating an ersatz workshop in her kitchen for the best part of two years, Delafon, with a design background at Carven, founded her label in 2010. Today, the flaxen-haired designer taps wide-reaching inspiration banks from entomology, bullfighting and marketplaces. "I am obsessed with flea markets, so every time I travel, I have to find them and I take a lot of fabrics from there." Rarely out of jeans and vintage T-shirts, except when she goes out (in which case it's short black Vanessa Bruno) Delafon is a jewellery enthusiast, reflected in the hardware on her bags in conical or flat, gold, black or chrome and woven chain links, just some of the elements to be selected by the wearer when crafting their own piece.

But if the prospect of this much choice is daunting, Delafon is removing the agonising with a seasonal collection, the most recent of which has soft washed lambskin, woven leather or gold-embossed initials, with studs, tassels and medallion add-ons.

Are there any requests she's refused? "It's a question of taste," says Delafon. "We're all different and don't like the same things. Women come to me because they have a choice, so I don't fight against what they choose. If I did then I would have to change the whole aim of what I do." ■

## MIXED MEDIA

Take your pick from Delafon's chameleonic bags.



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2. Goatskin bag, \$1,430.
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NEW COLLECTION IN STORE MARCH

# Natural selection

Drawing on her *trans-Atlantic* breeding, JULIE DE LIBRAN is imbuing *Sonia Rykiel* with a 70s-tinged FRESHNESS.

WORDS: HARRIET QUICK

Sometimes a brand and a designer join together in kismet. Such is the case when Julie de Libran was approached by the fabled Parisian brand *Sonia Rykiel* to take the reins as artistic director. "I thought: 'Wow! It just felt so right for me. Here was a French brand that has talked to me for so many years. *Sonia Rykiel* is such an icon and she was always a reference in my design. It was an amazing feeling to think that I could be in that role," says de Libran. The label's founder, striking *Rykiel*, began making knitwear in the late 1960s and soon garnered a passionate following thanks to her sexy, insouciant style, her stripes and sequins. Fortunately, de Libran, who lives with her husband Stéphane de Luze, and eight-year-old son Balthazar, is within walking distance of the original Saint Germain flagship and atelier.

Professionally, she was the cherry-pick for Hong Kong-based Fung Brands, which took an 80 per cent stake in the company in 2012. At the time, de Libran was working as Marc Jacobs's right-hand woman (she left in January 2014) and took sole responsibility for the resort collections. Her feminine handwriting was seen in the supple cut, the love of detail and sense of pragmatism, and she is now channelling that and more into *Sonia Rykiel*.

De Libran, who turns 43 this February, was born in the south of France, raised ▶



Sonia Rykiel  
artistic director  
Julie de Libran.



Backstage at  
*Sonia Rykiel*.



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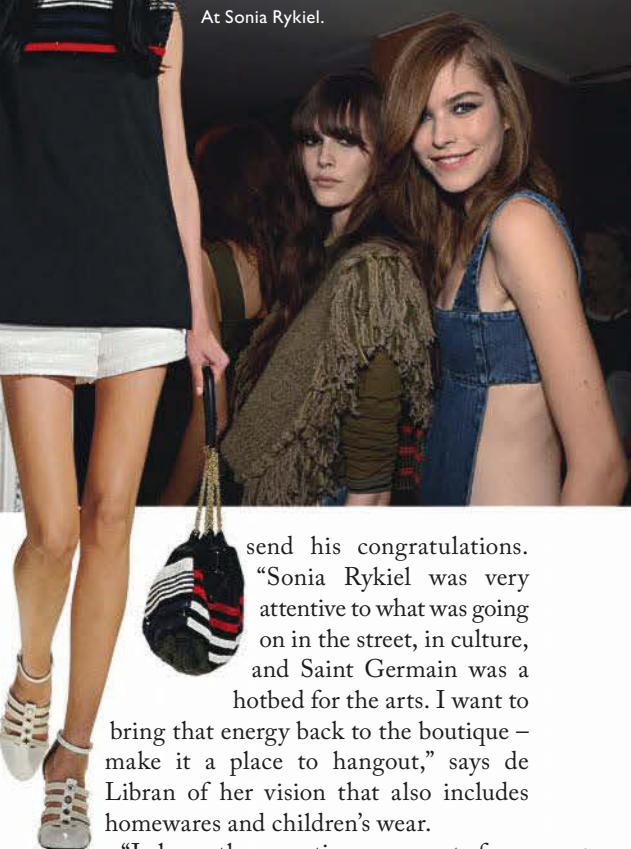


A look from the  
Sonia Rykiel  
spring/summer  
'15 collection.

Backstage at  
Sonia Rykiel.



At Sonia Rykiel.



in California and has poignant memories of the Sonia Rykiel brand. Her mother, an interior designer, used to love wearing it in the 70s along with Yves Saint Laurent and Kenzo. In their transplanted home of California, her style also represented a slice of French-ness that the family held dear in many forms. "I remember the silhouettes," says de Libran. "The sweaters were so clever. They would have holes under the arms so you could fling the sleeves back if it was too hot. They were sensual clothes that 'worked'; that did not bother you." The sweaters she inherited from her mother became part of de Libran's wardrobe as a fashion student at Istituto Artistico dell'abbigliamento Marangoni in Milan, and remained with her through her roles at Prada, Versace and Louis Vuitton.

For her first outing, de Libran transformed Sonia Rykiel's Saint Germain flagship into a mirrored lounge where models including Georgia May Jagger and

## "I LOVE THE EMOTION YOU GET FROM CLOTHES, THE MEMORIES; IT'S LIKE LISTENING TO A SONG"

Kendall Jenner paraded a line-up of smart-thinking, easy-going separates in front of audience including friends Juergen Teller, a photographer, and film director Sofia Coppola. Standouts included silk linen boiler suits with big gold buttons, fringed leather skirts in khaki, sand and black, tweed cardigan jackets with the signature stripe, gypsy dresses and sun-faded denim culottes. Everything had that tinge of 70s chic that is currently coursing through fashion. Even Karl Lagerfeld called to

send his congratulations. "Sonia Rykiel was very attentive to what was going on in the street, in culture, and Saint Germain was a hotbed for the arts. I want to bring that energy back to the boutique – make it a place to hangout," says de Libran of her vision that also includes homewares and children's wear.

"I love the emotion you get from clothes, the memories; it's like listening to a song. It is such a nice feeling how clothes can make you act differently depending on how you put pieces together, whether wearing flat boots and a comfortable jacket or high boots, shorts and a cape," says de Libran, whose focus is on multi-tasking separates that you can really "live" with. An intuitive sensuality exudes through the collection. Thanks to de Libran, many women will want to discover their piece of Sonia Rykiel too. ■



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All looks from Delpozo spring/summer '15.



Delpozo's Josep Font.

# Soft sell

As beautifully FEMININE as his creations appear, Josep Font's designs carry an *architectural edge*.

WORDS: ZARA WONG

Femininity in fashion can get a bad rap. An overdose of pale tones? Saccharine. Heavy-handedness with florals? Too chintzy. Those obvious cues of femininity require a graceful yet confident handling that doesn't shy away from the beautiful and the fantastical. It's a challenging balancing act but one mastered by Josep Font, creative director of Spanish brand Delpozo.

Font's vision of femininity also has a sense of drama and of the cerebral – on first impressions we would describe his designs as, well, pretty. In fashion the word can denote something trivial and less substantial, but with Font's execution, his

"pretty" designs are not what they seem. What appears to be dainty beading on the bodice of a gown is a mosaic made of tiny seashells inspired by 19th-century father-and-son glass artists Leopold and Rudolf Blaschka. Each seashell, no larger than a centimetre high, is carefully sliced lengthwise then arranged with matching crystal pistils in corresponding colours. A single gown is made up of 2,600 pieces. Capelets and blouses with a crackle-like print have a certain weight to them, but they are light to touch; a PVC has been thermo-fixed to organza then laser cut. "Fabrics are about contrast, heavy and soft, or rustic with something more

technological," Font elaborates. Florals are oversized and made of rubber, appearing on platform heels and dresses or forming gigantic petals that fold over shoulders and sleeves. Nothing dainty here.

Font studied architecture at the Polytechnic University of Catalonia, upon the advice of his parents, and credits this training for his aesthetic. "Design was always important and architecture really helped, especially with proportions and volumes," he says. (Though his elegant mother was also an influence; as a child he accompanied her shopping and proffered his opinions.) The architectural mind-set is reflected in his sweepingly grandiose ways with silhouette and sculptural shapes, not too dissimilar from another Spanish designer, Cristóbal Balenciaga; and in the stiff triangular skirts and thick fabric plied into twists and twirls – light. "Whether it's a seam, or a pleat, we know what to do to create volume," explains Font.

"Each piece feels as if it were from a bygone era of haute couture," says Net-A-Porter's buying manager Sasha Sorkin. "Josep offers a distinctive collection in the industry. His designs are a celebration of all things feminine."

Font is quiet and studious, preferring to keep conversation strictly on topic when it comes to his designs and he is unassumingly vague about his life outside the studio.

It was in 2012 that the Spanish house of Delpozo, formerly known as Jesús del Pozo, tasked Font to rejuvenate the brand with a more international outlook. His personal ▶



MARCCAIN

Marc Cain Collections



DELPOZO SS '15

aim was to make it "more forward, more fresh". One of the first decrees then was to begin showing collections at New York's official fashion week. Font's designs share more parallels with the sleek deco architecture of New York compared with the ornate wedding-cake architecture of Madrid or the severe elegance of Paris, despite his French ties. As an independent designer, and one who was part of the La

daily hour-long lessons in his studio. New York is "new, fresh, different", he says, looking out the window towards Union Square. "New York is a window to the world."

According to Mary Chiam, vice-president of Moda Operandi, one of the first retailers to stock Delpozo, Font's designs stood apart. "The rest of New York fashion week designers were showing safe,

## "IT WAS CLEAR THAT JOSEP HAD A SPECIFIC VISION FOR ELEGANCE AND BEAUTY IN WOMEN'S FASHION"

Chambre Syndicale de la Haute Couture (the first modern Spanish designer to join in the past 40 years), he spent time working in Paris, where he showed both ready-to-wear and haute couture. "I worked in Paris for four years; I know the city and the fashion," he says. He speaks French fluently and is currently working on his English, taking

street-inspired fashion, Delpozo gave us a fairytale," she remembers. "When we discovered Delpozo, it was clear that Josep had a specific vision for elegance and beauty in women's fashion, which he has continued to execute masterfully."

His haute couture background has been put to good use with Delpozo's red carpet-



ready occasion pieces worn by Cate Blanchett, Margot Robbie and Julianne Moore.

The label also does a roaring trade in wedding gowns, particularly in the Middle East and Russia. "It's a niche market but we're filling it," says Delpozo's communication manager Carla Vázquez. And in the same vein of most haute couture houses (although Delpozo is not part of the official Chambre) all fine embroidery is done in-house. One gown features more than 22,000 crystals, beads, shells and sequins and took 60 hours to complete. If it weren't for the deadline of a fashion show, Font would work relentlessly on his designs. "Even when the show is over he'll still want to improve on it," says Vázquez.

But Font is well aware that while we may gasp over airy fineries spun out of silks and paillettes, his idea of femininity is more whimsical and eccentric. There's humour in a brocade bedecked with monkeys in the style of French rococo wallpaper and in shift dresses in bold graphic shades, taking inspiration from Josef Albers's deft contrast of colour. "Many of the dresses have detachable collars, too," Font says, expounding on his awareness of versatility. The poplin shirt is an important building block in his collection: boxy in shape and hitting just above the elbow at a perfect length. And whether worn with full cotton skirts or frothy tulles, it's for everyday and for urban streets – whether Madrid, Paris, New York or Sydney – yet still embodies an element of fantasy. ■



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## Take a seat

*Furniture designer Pierre Paulin's CREATIONS are equally at home in Miami, Monte Carlo and the APARTMENT of collector and collaborator Nicolas Ghesquière.*

**T**he iconic French furniture designer Pierre Paulin once said: "My favourite design is the one to come, either by me or by a future generation."

Thanks to his loyal wife and business partner Maia Paulin and Louis Vuitton's Nicolas Ghesquière, Paulin's vision was posthumously realised at Design Miami last December when the house brought his most loved and most disappointing project to life.

Ghesquière and Paulin were kindred spirits. Ghesquière is an enthusiastic ▶

Pierre Paulin's  
Maquette  
seating.

collector of contemporary furniture and design, and has numerous Pierre Paulin Pumpkin chairs in his second-floor apartment in an 18th-century mansion near the Louvre in Paris.

Maïa recalls a long lunch during which her late husband and Ghesquière bonded: "It was two creative people meeting. They were so shy that they didn't say much, but when Ghesquière did his first show in Monte Carlo he selected this piece of furniture to use everywhere."

So the Osaka sofa, a piece that Paulin created for the 1970 Osaka Expo in Japan, found a new home in the Place du Palais, Monaco, during Louis Vuitton's resort 2015 show. It provided seating for 300 guests, including Charlotte Gainsbourg, Jennifer Connelly and Adèle Exarchopoulos, as well as Prince Albert and Princess Charlene of Monaco, along with LVMH CEO Bernard Arnault. It was Ghesquière's second show for Louis Vuitton, an embellished and playful collection of high-waisted flared trousers, jersey dresses and A-line skirts that walked very comfortably alongside Paulin's 1970s modular design.

Paulin's Design Miami exhibition – *Playing with Shapes*, based on his Maquette collection from the 70s – was instigated by Maïa and her son Benjamin, who also works in the business. The two were inspired by Louis Vuitton's 2013 Design Miami collaboration with French architect and designer Charlotte Perriand, but wanted to take things a step further. "We had the idea ... we also had a project that was never done. So somebody made contact with [CEO of Louis Vuitton] Michael Burke and we were surprised and happy that after five minutes he said yes," recounts Maïa.

The unfinished project is the Maquette collection Paulin created in collaboration with US office furniture maker Herman Miller in the 70s, but despite completing the prototype and model (now housed in the Centre Pompidou in Paris), the collection could not be manufactured due to financial pressure at the time.

"We love this project," says Maïa. "It remained a dream – it is emotional," she adds.

But despite having the green light from Louis Vuitton, the two were faced with a conundrum: who was going to make it? "Of course, nobody knew about the ▶



Paulin's Petite  
Déclive, 1970.



Maïa and Pierre  
Paulin with their son  
Benjamin in their  
apartment in Paris.



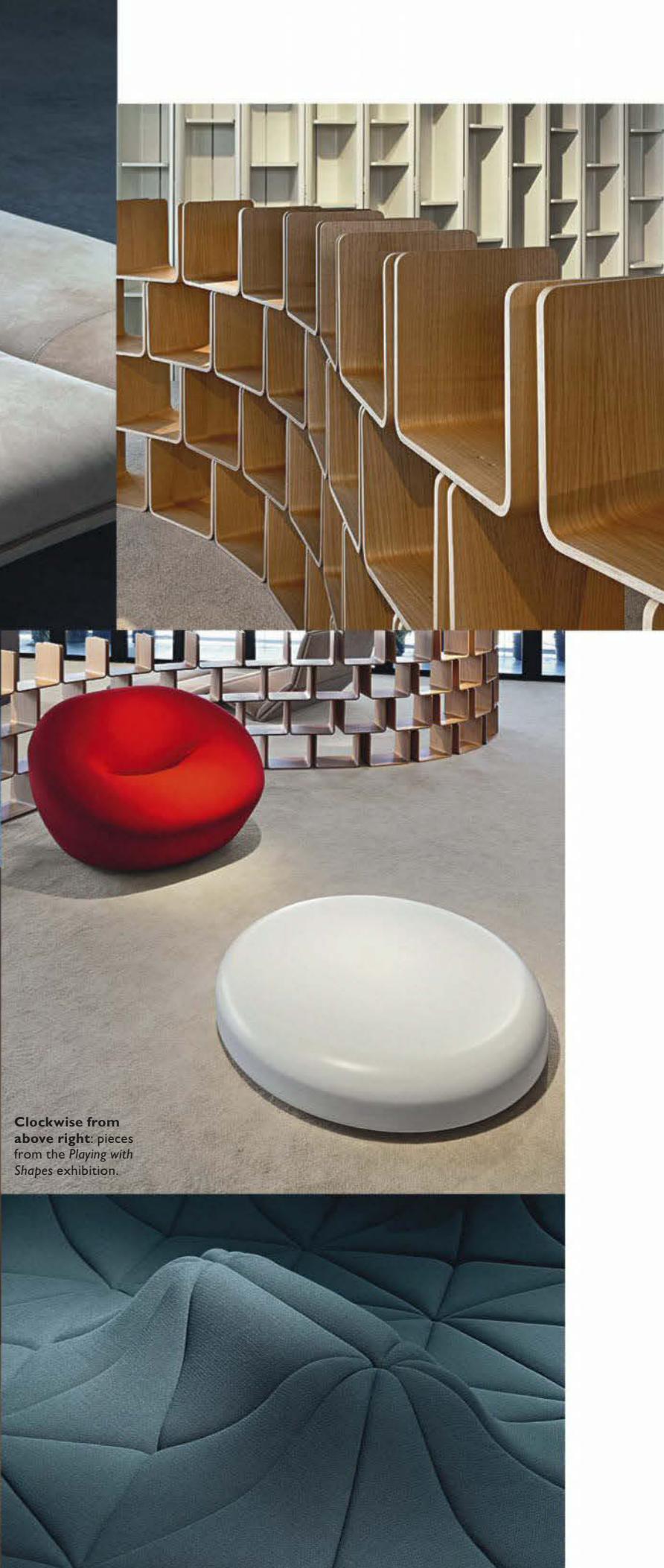
Nicolas Ghesquière



Louis Vuitton's  
resort '15  
show in Monaco.



“TODAY WHEN  
WE CAME IN  
AND WE SAW  
THIS, IT WAS  
LIKE A DREAM.  
AND IT KEEPS  
HIM ALIVE.”



Clockwise from  
above right: pieces  
from the *Playing with  
Shapes* exhibition.



From left: the U Bookshelf and Tatami; Tapis-siège.

Below, from left: the Jewel Box, Miami; Kate Hudson; Miranda Kerr.



project," says Maïa. "Everybody we knew at the time no longer works anymore. People were really amazed seeing how this is still very contemporary, 40 years later."

Michel Chalard, who worked alongside Paulin for 30 years, came out of retirement especially for the project, creating the 18 pieces that finally brought *Playing with Shapes* to life.

The synergy between Paulin and Ghesquière was not lost on Maïa. "What I know of Pierre – he was a very determined person and very precise on detail and he wouldn't let anything get away without checking, checking, checking – I think Ghesquière is like this; the worried type ... he measures and he wants things to be perfect. So they have that kind of similarity."

Paulin and Ghesquière are both known as being visionaries and game-changers; experimental and inventive.

Paulin believed: "A chair should be more than simply functional. It should be friendly, fun and colourful." He studied the habits of young people and how he could accommodate their changing lives and attitudes. Paulin's original drawings for what became the *Playing with Shapes*

collection consist of a series of low-lying modules designed to be not only groundbreaking in design – using plastics, resin and elastic fabrics – but also practical. The pieces can be used individually or together in a multitude of ways.

*Playing with Shapes* took place in the rapidly evolving city of Miami within the Design District, an area being remodelled by real estate mogul and Design Miami founder, Craig Robins.

Stepping into the modern exhibition space, shoes off and toes sinking into the softest high pile wool carpet, it is hard to believe the collection was designed more than four decades ago. "You can see that he really reinvented himself for 60 years," says Maïa proudly.

Visitors to Design Miami were dressed in new-season everything, mostly Louis Vuitton. The rows of shoes outside the

space where guests were required to leave them could have been the footwear floor at Barneys New York.

The design festival ran alongside Miami's Art Basel, with celebrities in high attendance, among them Miranda Kerr, Michelle Williams and Kate Hudson, who along with architect Peter Marino, Louis Vuitton's Michael Burke and former model Andrea Dellal, were guests at Louis Vuitton's celebratory dinner and after-party in Miami's Jewel Box venue.

Amid the party atmosphere of the festival, Maïa felt happy to see her late husband's work on display and for sale. "Still sometimes when I walk on the street and I see a shop that we did, it's a pleasure. And when I see it there's a lot of emotion, because I know what it carried. Today when we came in and we saw this, it was like a dream. And it keeps him alive. I think now this work is really well installed in his posterity, people know that really marked his time, so I think that's important." ■

**"A CHAIR SHOULD BE FRIENDLY, FUN AND COLOURFUL"**



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# Wild child

Songstress FKA Twigs sports a sartorial style as idiosyncratic as her *buzz-worthy* music.

WORDS: MARK GUIDUCCI

PHOTOGRAPH: PATRICK DEMARCHELIER

Our first glimpse of Tahlia Barnett, better known as FKA Twigs, in the 2013 video for the single *Water Me* was a three-minute close-up of the then 25-year-old Gloucestershire native's angelic visage, digitally altered so that her eyes appeared twice their normal size, like a *manga* cartoon. Ten months later, on the eve of her critically lauded album debut, Twigs released the video for *Two Weeks*, a surrealistic vision of the artist as a giant golden idol enthroned in a vaguely ancient temple (imagine Cleopatra in cream trousers) surrounded by a half-dozen miniature dancing versions of herself. (Her next release, a collaborative film with Google Glass that sent up the chameleon's ever-blossoming collection of visual personae, was, almost by default, stripped down in comparison.)

Still at the beginning of her musical career – the mere title of her record, *LP1*, anticipates more to come – Twigs, now 27, is already ready for her next chapter. "Work always reflects how your brain is morphing," she says from the hair-and-make-up chair of Patrick Demarchelier's Manhattan studio. "And right now is a very morphy time for me." Her architecturally designed braids and gelled curls have been jettisoned in favour of beautifully tousled dreads, and, in addition to playing the biggest concerts of her life, Twigs is navigating the practical challenges of her relationship with very-famous-person Robert Pattinson, who will pick her up from the set a few hours later. "Sometimes I really struggle having my picture taken," she says, and one can't help thinking of the relentless paparazzi,

who at the moment simply cannot get enough of this new anti-It couple.

Part and parcel of the appeal of Twigs, whose unique brand of R&B is as ethereal as it is minimalist, is the way she dresses and carries herself, which is every bit as idiosyncratic as her music. With a mother who worked as both a seamstress and a salsa instructor and a stylist best friend (Karen Clarkson, of the London boutique Found And Vision), Twigs puts a DIY spin on everything from vintage finds to

**"THERE'S A LOT OF GYPSY BLOOD ON MY MOTHER'S SIDE. I'M WILD IN THAT WAY – I DO MY OWN THING"**

borrowed couture. When a make-up artist recently singed off Twigs's eyebrows in a bleaching experiment gone wrong, for instance, Clarkson devised a hairstyle of long, braided fringe (embellished with gold beads, no less) that covered up the peroxide catastrophe for the Mercury Prize shortlist announcement later that week. "We had to come up with something," Clarkson says, "or Cinderella wasn't going to the ball."

A few weeks later, the singer turned up at the Mercury Prize awards ceremony in a Balenciaga look that, on the runway, was worn as a jacket over pants but, on Twigs's tiny frame, became a dress. But while innovation may be a chief priority for her, both sartorial and otherwise, elegance is never far behind. "Even if

there is a punkness to her," Clarkson says, "Twigs is naturally chic."

Her beautiful peculiarity seems to stem, at least in part, from the way she surrounds herself with a tight-knit group of creative friends. "I want to learn to tango," she says, "but I wouldn't seek it out: I'll wait to meet someone off the street who could teach me." That's not so far off from how she met Derek Auguste, her current movement coach and vogueing specialist, at a New York City nightclub. Now, Auguste says, "she wants to train every day. She's not just trying to touch on a few aspects of vogueing; she's trying to get in with the girls." On the heels of her sold-out show at Manhattan's Terminal 5 the night before this shoot, Twigs and Pattinson attended the Mugler Ball in Astoria, Queens, where Twigs vogued down the runway with the best of them, finishing with aplomb in what's known as a death drop. "You have to give a part of yourself to a particular culture," Twigs says, "rather than just borrow [inspiration] from it or enjoy looking cool because you're there." (Rihanna also attended the ball, causing quite a stir, though she didn't perform.) "Everything you reference, you need to give back to it in some way."

Dance training is a major impetus for Twigs's imminent move to New York – currently planned for March, after her Australian debut in February at Laneway Festival and sold-out side shows in Sydney and Melbourne. And odds are that more dance training will only stoke her creative fervour. "A few years ago I found out that there's a lot of gypsy blood on my mother's side," she says. "I'm wild in that way – I've been brought up to do my own thing." ■

FKA Twigs wears a Louis Vuitton jacket, dress and disc earrings. De Beers hoop earrings with pavé-set diamonds. David Yurman cable bangles set with diamonds. Simon Sebbag silver bangles. Her own ring.







Untitled (2007)  
by David Lynch.

# Moving pictures

He is an American *AUTEUR* with a cult following, but while David Lynch is best known for his *SURREAL* cinema, he is also a gifted artist with a major exhibition in Australia.

WORDS: SOPHIE TEDMANSON

**D**avid Lynch was 14 when he realised he wanted to be an artist. Standing on the front lawn of his high-school girlfriend's house in Virginia, he met a boy whose father was a painter.

"I thought he meant a house painter, but he said: 'No, a fine art painter,'" Lynch recalls. "And a bomb suddenly went off in my head. I never knew an adult could be a painter, but the second I heard that I only wanted to be a painter."

That conversation, in about 1960, turned out to be a fortuitous moment for pop culture as we know it. Lynch, of course, went on to become one of America's most prominent auteurs, responsible for some of the most influential films and television shows to grace our screens – *Eraserhead*, *Dune*, *Blue Velvet*, *Twin Peaks* and *Mulholland Drive* – garnering a cult following along the way. Now 69, he has enjoyed an extraordinary career spanning over five decades including cinema, music and art. But before he created Laura Palmer and the mysterious town of *Twin Peaks* with its dwarfs, red curtains and coffee-loving Agent Cooper, before the neo-noir erotic surrealism of *Blue Velvet*, and before the mind-boggling "is it all a dream?" *Mulholland Drive*; before all of that, Lynch was creating art. And lots of it.

Lynch first studied fine art at university in the 1960s. In the 50 years since he has amassed an enormous catalogue of ▶

works, a retrospective of which opens at Brisbane's Gallery of Modern Art (GoMA) this month. The exhibition is the first major Australian show of Lynch's art, and one of the largest of his works since the Fondation Cartier staged a retrospective in Paris in 2007.

The retrospective, *David Lynch: Between Two Worlds*, includes more than 200 rarely seen paintings and drawings from the 1960s, lithographs, photographs of factories and nudes, paintings, and a complete survey of his film, video and television work. They include a mix of graphic, surreal, dreamlike and violent images, much like his movies.

"I just love painting," he says. Lynch is on the phone from his studio in Los

Inspired by the works of Francis Bacon, René Magritte and Edward Hopper, Lynch's favourite type of painting is, not surprisingly, of the more surreal variety. At the time of our interview Lynch was working on a painting that he described as "kind of a strange, modern take on medieval themes".

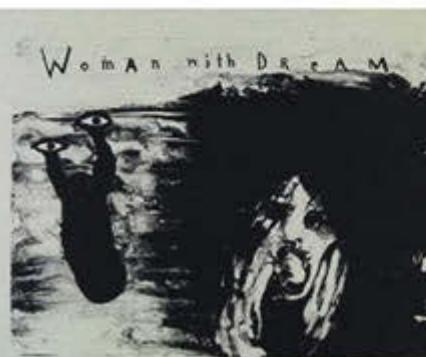
He says: "I love bad painting – childish paintings that are organic and hold many different materials and textures and words."

His works have been described variously as surreal and beautifully confusing, full of montages and explorations of the subconscious – dreams are a common thread. I ask Lynch if he remembers his dreams.

If it wasn't for meditation, he says, he would not have achieved such success. "I don't know what I would be like if I didn't meditate," he says. "But I remember what I was like before, and that I'm happier, I feel so good, I've got energy to work. The ideas are flowing and there comes a much more self-efficient, self-assured thing that makes life more like a game than a torment."

It was art that led Lynch to the world of cinema, and to the career that made him one of the most important filmmakers of our era, earning him myriad awards and three Oscar nominations.

"I made a moving painting and I didn't even know anything about cinema," he says. "I was only interested in a moving painting, but the doors started opening to



From left: David Lynch in August 2014, photographed by Just Loomis; *Interior #1* (from *Small Stories* series, 2013); *Woman with Dream* (2007); *Head #3* (from *Small Stories* series, 2013).

Angeles. He talks slowly, and considerately and is surprisingly warm given his public persona of being a bit of an oddball. "And I love ideas," he adds. Ideas come to Lynch in all forms – "billions and trillions" of them. And they present themselves in different ways. Lynch's extraordinary art catalogue covers a range of mediums, from drawing to painting, watercolours to lithographs, photographs, and, of course, moving images.

"I get ideas from many different mediums," he says. "I just love these different worlds and I keep getting ideas that, as I say, drive the boat."

Lynch explains his creative process as typically involving starting a drawing or painting without looking at the canvas (or whatever format he is working with), sometimes even with his eyes closed, and just letting the ideas flow. He also sets up tricks, or "staged accidents", to see how that will transform the work.

"When you have an accident sometimes that will lead to something good. Not car crashes, but happy accidents," he says.

"For sure," he says. "But I don't really go by dreams; I love dream logic and I like to daydream. I think daydreaming is something that people enjoy, but we don't have much time for it in the modern world. To sit in a chair and daydream ... I get a lot of ideas that way. So I think it's important to walk around, or sit in a chair and just let your mind go out and see what you can catch."

While daydreaming keeps his creative mind awake, Lynch credits meditation as being the key to his creativity. He is a passionate follower of transcendental meditation – he has produced documentaries and performed many speeches on the subject – which he has practised twice a day for more than 40 years.

"When you transcend, you experience the deepest level, so you are growing in the pure creativity that it creates," he says. "So it stands to reason you're going to get more creative, you're going to get solutions to problems and you're going to get more energy to do your work and you're going to be happier in the doing of your work; it's a beautiful experience."

cinema and I just kept getting green lights. I didn't mean to get into cinema. I did fall in love with cinema early on, but I didn't realise that it was going to take over."

Lynch is currently working on a new film, he says, adding with a typically Lynch-esque mysterious air, "with a monkey named Jack". I ask what the film is about, and he laughs: "Well, that's top secret!"

Lynch is also working on a new series of *Twin Peaks* and this year marks the show's 25th anniversary. The timing is fitting, given that Laura Palmer famously said to Agent Cooper in the final episode: "I'll see you in 25 years." For the new series, Lynch is working with Mark Frost, who co-created the original, but, of course, he refuses to divulge further details.

"But I will tell you that all along Mark and I were amazed at how *Twin Peaks* travelled the world and how all different types of people related to it," he says. "So it was a big surprise – a happy surprise." ■

*David Lynch: Between Two Worlds* is on at GoMA from March 14 to June 7. Go to [www.qagoma.qld.gov.au](http://www.qagoma.qld.gov.au).



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Clockwise from left:  
Joanna Strumpf (left)  
and Ursula Sullivan; *Black Velvet* (2014) by Richard Lewer; *Untitled* (2014) by Tim Silver.



# Dynamic duo

Sydney GALLERISTS Ursula Sullivan and Joanna Strumpf celebrate 10 years as a SUCCESSFUL team.

WORDS: ALEXANDRA BROWN

The fact that Ursula Sullivan and Joanna Strumpf are celebrating a decade running a successful business together on International Women's Day, March 8, is not lost on them.

"I think there are a lot of strong female leaders in our profession," says Strumpf. "I don't think we're trailblazers."

That said, they acknowledge it can often be difficult to make partnerships work and are proud of how they have managed theirs. "We're in a unique position because we can give our artists twice as much. So the fact that there's the two of us is probably more significant than the fact that we're two women," says Strumpf.

Both believe the female temperament makes women well suited to the art industry, especially to running galleries. "You're dealing with delicate egos and I think women are much better at that," explains Strumpf. "Artists put themselves on the line and sometimes they're quite vulnerable and are looking for support."

The two pride themselves on a strong working relationship and on adapting quickly. The global financial crisis, for example, meant they had to look for new audiences. Sullivan and Strumpf attended the first Art Basel Hong Kong in 2008 and began exhibiting in 2010, with great success. "We sold the most expensive work on the stand within the first five minutes and we haven't looked back," says Strumpf. They are attending their fifth Art Stage Singapore this year as well as a number of other fairs overseas. "You can't just stay in Australia," opines Sullivan. "In order to run something like this you need to have a big audience ... Australia is a really important area, but [it's also important] to grow overseas."

After ending 2014 on a high with the Sydney Ball, the duo are celebrating with a big year of exhibitions, beginning with shows by Tim Silver and Richard Lewer, held from February 28 until April 11. *Go to [www.sullivanstrumpf.com](http://www.sullivanstrumpf.com).*

## HOMECOMING

For an artist whose next big exhibition is imminent, Shaun Gladwell is feeling pretty relaxed. In fact, when we speak his works are literally a blank canvas. "I leave it to the absolute last minute to make anything," admits Gladwell.

One of Australia's best-known contemporary artists, Gladwell returns from his London base for a new exhibition presented by the Sherman Contemporary Art Foundation (SCAF).

It is a return to his alma mater, UNSW (previously COFA) for *Collection+; Shaun Gladwell*, which features a series of his videos, painting, photography and sculpture works from the past 15 years. He will also present a new work, titled *The Lacrima Chair*, which sees visitors move through mist screens.

His video series stars dancer Kathryn Puie as iconic Australian aviator Nancy Bird Walton. "She was a pretty stylish lady [Nancy] and so Kathryn is kind of channelling Nancy Bird's energy into a series of dance moves," explains Gladwell. "Dancers bring their own magic."

*The Lacrima Chair* (SCAF Project 24) and *Collection+; Shaun Gladwell* (SCAF Project 25) show at SCAF Paddington and UNSW Galleries respectively, March 6 until April 25.



Shaun Gladwell's *Untitled* (2000), above, and video still from *The Flying Dutchman in Blue* (2013).





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Raf Simons with a model and his team at a fitting for the haute couture collection.

# Open house

When *RAF SIMONS* landed at Dior, film-maker Frédéric Tcheng was INTENT on laying bare the emotional highs and lows in the lead-up to his first *haute couture* collection.

**WORDS: ALEXANDRA BROWN**

Like fashion legend Christian Dior, who was intimidated by the pressure of living up to his own image, Raf Simons, as Christian Dior's current artistic director, carries the burden of the house's eminent reputation.

So when French film director and producer Frédéric Tcheng proposed making a film about the relationship between Simons and the fashion house, the designer was not exactly enthusiastic.

"Raf said: 'I'm not interested in having a film about me. I want to keep my life the way it is, as there's already so much pressure being at Dior,'" Tcheng recalls. However, after much negotiation, Tcheng was granted permission to go ahead with his film, a documentary entitled *Dior and I*.

Simons felt the weight of his role at the house with a heritage he describes as "gigantic and so sublime", and Tcheng wanted to capture that. "I was drawn to the idea of the past having an active role in and conversing with the present," he says.

Tcheng, who previously worked as co-producer on *Valentino: The Last Emperor* (2008), his first fashion film, and then *Diana Vreeland: The Eye Has to Travel* (2011), was ready to go solo with his craft and liked the story that Simons presented. "Even though Raf has much more experience and I didn't have the same kind of pressure, there was still a lot of pressure on me doing my first film as a solo director," he says.

After an initial trial week of filming, Simons warmed to the idea of the project and invited the young film-maker to accompany him on his first visit to the Dior archives the following day. "Once he saw I was not going to be there to do something quick, that I was there for the long-haul and I was interested in seeing the work, the process, he allowed me access," explains Tcheng.

Tcheng, accompanied by his director of photography, Gilles Piquard, followed Simons for a total of eight weeks. This

being the period of time Simons had to produce his first *haute couture* collection for the house, compared to the usual eight months granted designers. As such, filming involved many late nights and early mornings spent at the atelier capturing every moment. The film crew was present when the house's fabric makers told Simons he would not be able to recreate the Sterling Ruby artworks using the mid-century *imprimé chaîne* weaving technique (although he ended up making it happen); and when LVMH CEO Bernard Arnault asked Simons how much his flower walls were going to cost him. They also introduced two of Christian Dior's most important people: Monique Baily, premiere of the *atelier tailleur* (suits), and Florence Chehet, premiere of the *atelier flou* (dresses). "It's a big collaborative effort," says Tcheng of the Christian Dior business. "And in fashion most of the time that goes unrecognised."

Piquard and Tcheng also witnessed some of Simons's most significant moments, such as his emotional and triumphant near-sprint down the runway following this first couture show.

"I had gone through two very intense months of shooting, so when Raf is crying, I'm crying too," says Tcheng. "He internalises a lot of the emotions during much of the shooting so I think it's important in the film to give the viewer access to that emotion at the end. It was touching."



Anna Wintour and  
Raf Simons and  
below, the designer  
in his studio



Frédéric  
Tcheng

The idea for the documentary first came about when Tcheng attended the Paris screening of *Diana Vreeland*. There he met Dior's head of communications, Olivier Bialobos, and quizzed him about who would take the reigns at Dior. "People were speculating that Raf Simons was going to take over," he says. "I was always fascinated by Raf and his approach to references that were so different from other fashion designers. It seemed like such a different world than the fashion world I was used to with *Valentino*, which was something more steeped in tradition from the old world. Raf seemed to represent the future to me. I told [Bialobos] I would be interested in making a film about the new designer if it was Raf. I don't know if I would have been so interested if it was someone else."

Speaking with such knowledge and passion, it's hard to believe Tcheng didn't set out to focus on fashion in his career. Yet he reveals that before working on the *Valentino* film he knew very little about the industry. "Making films, yes, but fashion, no. I fell in love with it, but it was not part of the plan," he says.

Tcheng grew up in the small French city of Lyon, where pursuing a future as a film-maker was an unusual career path. Initially he trained in engineering, before moving to New York to study film at Columbia University. His first love was fiction, but during a summer break from university at home in France, his friend Matt Tyrnauer,

who at the time was producer and director on *Valentino*, invited him to work on the film. "I didn't really have much to do except go to the beach so I jumped at the opportunity. Then it was three, four years of my life working on that production, so I was very involved," he explains.

Fashion films have enjoyed a renaissance in recent years, thanks in no small part to Tcheng. He credits the success of films like *Valentino* to the fact they are

## "I HAD GONE THROUGH TWO INTENSE MONTHS OF SHOOTING, SO WHEN RAF IS CRYING, I'M CRYING TOO"

narrative-based – more about the people than solely about fashion.

"When we did *Valentino* I remember no-one was willing to take the risk of releasing the film," he says, noting that at that time the most successful fashion film had been *Lagerfeld Confidential* (2007), which although critically acclaimed, didn't achieve huge success at box office.

Tcheng wanted to change that. "If it's about people and stories, I think it's just like any other film," he says. "But there is

an interest in fashion because you see it all the time but you don't know how it's made or what's behind the scenes. It's an industry, yes, but it's an art form and everything is up there for you to see," he says. "And, of course, it's a big circus and people are a little bit ridiculous in fashion. It's [larger] than life, and people like that."

That said, Simons resonated with Tcheng for exactly the opposite reason. "It was the fact that Raf was not such a big public figure; he was more withdrawn from the public eye, he was kind of shy and humble and somewhat normal-looking compared to a lot of other fashion designers. He actually looks like a priest in the way he dresses," says Tcheng.

As for Simons, despite his initial reluctance to take part in *Dior and I*, Tcheng says that he's happy with the outcome. "He told me he is touched and cries every time he sees it; that it's like reliving again those moments. I think I managed to capture something truthful of that person; it's who he actually is," says Tcheng.

After three successful documentaries Tcheng says he still enjoys capturing real life and observing a world he would not have otherwise known. But now he feels ready for the responsibility of creating a story from scratch. So for his next project he will make a fictional film – one that has nothing to do with fashion. ■

*Dior and I* is in cinemas from March 26.





Sandy Powell's costumes for Kenneth Branagh's 2015 *Cinderella*, with Lily James as Cinderella and Richard Madden as Prince Charming. Below: Swarovski Cinderella Slipper, \$149.

Cinderella's stepsisters, Sophie McShera (left) as Drizella and Holliday Grainger (right) as Anastasia, with Cate Blanchett (centre) as the stepmother.



traditional iconography. "I didn't want her in rags, as she is often portrayed," Powell explained. "What I gave her instead is a dress that starts out pretty and ends up looking faded, tired and worn out."

The film marks something of a departure for Powell, who earned her chops designing for the likes of fellow Brits Derek Jarman (*Caravaggio*) and Sally Potter (*Orlando*) and whose costumes combine her deep knowledge of historical dress with the wild inventiveness of an outsider artist. She

grew up surrounded by the vibrant colours of the large West Indian communities in Brixton, the South London neighbourhood where she still lives. Textiles she finds in fabric shops there make their way into her work, alongside expensive Italian silks.

As for the dress – the magical raiment that arrives courtesy of Cinderella's scatterbrained fairy godmother (Helena Bonham Carter) on the eve of the royal ball – it's a cerulean gown with a voluminous skirt composed of more than a dozen layers of gossamer-fine silk in different shades of pale blue, turquoise and lavender. "When I first put it on, I felt both empowered and scared," James recalls. "How could I live up to this? Then I realised I could use that fear to show me how Cinderella would feel at that moment."

Cinderella's signature slipper is made of crystal, designed in collaboration with Swarovski, and based upon a shoe from the 1890s that Powell found in a museum in Northampton. That shoe had a five-inch heel and no platform. "So besides the fact that Cinderella's slipper is crystal, the shape of the last makes it impossible to walk in. I was amazed that I was allowed to do it; that nobody wondered how they were going to reproduce it for children. But then," Powell muses, "I guess the glass slipper is the ultimate fetish shoe, isn't it?" ■

# Magic touch

OSCAR-WINNING costume designer *Sandy Powell* reinvents the glass-slipper splendour of *CINDERELLA*.

WORDS: LESLIE CAMHI

**T**here's a mysterious alchemy at work in the best costume design for film, a secret marriage uniting clothing, character and a director's vision. Who would Judy Garland's Dorothy be without her blue gingham pinafore (innocence!) and red-sequined slippers (temptation!); or Jean Harlow without her liquid-satin gowns? (These costumes were created by Gilbert Adrian, the wardrobe king of Hollywood's Golden Age.) Audrey Hepburn's ethereal lightness was magnified a hundredfold by Hubert de Givenchy's chiffon confections, while ice princess Catherine Deneuve discovered a deep vein of perversity within her thanks to Yves Saint Laurent's costumes for *Belle de Jour*.

"The bad guy is always the most fun to dress," admits three-time Oscar-winning costume designer Sandy Powell. "And the good person is always the most challenging." Disney's film *Cinderella*, directed by Kenneth Branagh and due out in March, gave her plenty of room to stretch in both

directions. Lily James (Lady Rose of *Downton Abbey*) stars as the ultimate little girl's fantasy figure, while an elaborately skirted Cate Blanchett channels Joan Crawford as Cinderella's evil stepmother.

For Blanchett, whom Powell has dressed in three films (including Todd Haynes's *Carol*, out later this year), the designer's costumes are key in preparations. "To be in dialogue with Sandy instantly makes an actor's internal work become more active and purposeful," she says. "She invites grace, chutzpah and irreverence, and one's performance must rise to the occasion."

Though the fairytale is timeless, Powell was aiming for the look of a 19th-century period film made in the 1940s or 50s, she says. Cinderella's stepsisters sport the yellow and pink of 50s sorority sisters. "They are meant to be totally ridiculous on the outside – a bit too much and overdone – and ugly on the inside," Powell says. Dressing Cinderella herself, meanwhile, required a subtle rethinking of the tale's

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## The new wave

From *SMOULDERING* eyes and luscious lips to *ROMANTIC* shades of blush and *Charlie's Angels*-waves, new-season trends took cues from the 70s, but the outcome was *anything but dated*.



## ROSE-TINTED

An air of romance settled on the spring/summer '15 runways, with every shade of pastel pink in tow. Cheekbones had a decidedly rosy hue at Versace, while Stella McCartney, Derek Lam and Altuzarra opted for schoolgirl shades on lids and lips. To control the depth of colour on cheeks, opt for lightweight powders over creamy textures, blending up towards the temples for a flawless, natural flush.

1. Guerlain Météorites Perles De Blush in Angelic Radiance, \$70. 2. Maybelline Master Hi-Light Highlighting Blush and Bronzer in Light Bronze, \$20. 3. Chanel Jardin De Chanel limited-edition Blush in Camélia Rosé, \$90. 4. Clinique Sculptionary Cheek Contouring Palette in Defining Roses, \$45. 5. Georg Jensen Daisy necklace, \$350.



## AU NATUREL

Chloé, Isabel Marant and Vera Wang all had one thing in common this season: graceful, uncomplicated hair. "It's that simple, beautiful, modern look that's very real, with little quirks to add natural luxury," explains Guido Palau,

Redken's global styling director. There was nothing tortured and contrived about new-season trends, but that doesn't mean it takes little effort to look effortless.

"With natural, effortless hair there are nuances, and more products used than ever. To recreate the soft waves I produced for Valentino, go for texturising Redken Fashion Waves 07 Sea Salt Spray," says Palau.

1. Mason Pearson pocket pure bristle and nylon brush, \$115. 2. Oribe Apres Beach Wave & Shine Spray, \$55. 3. Miu Miu sunglasses, \$440. 4. Toni & Guy Hair Meet Wardrobe Casual Sea Salt Texturising Spray, \$16. 5. Label.m Brightening Blonde Balm, \$35.



## SMOKE & MIRRORS

Smoky eyes, the mainstay of our nighttime make-up rituals, smouldered their way through the spring/summer '15 season. In a nod to the 70s rebel movement, eyes were dark and smudgy at Tom Ford and Roberto Cavalli. "It's about the play-off between a youthful complexion and a rebellious spirit," notes Pat McGrath, Max Factor's global creative design director. At Givenchy and Prada, symmetry and graphic lines were the order of the season. It was a rebellious mood, but with a definite cause.

1. Bobbi Brown Long-Wear Gel Sparkle shadow and liner in Night Sky, \$35. 2. Dior Mirror Eyes Multi-Wear Adhesive Eyeliner-Patches, \$95. 3. Marc Jacobs Style Eye-Con in The Mod, \$59. 4. Lancôme Hypnôse Dazzling Eye Shadow in Soirée Parisienne, \$44. 5. Rimmel Scandaleyes Jumbo Liquid Eyeliner in Black, \$13. 6. Glam by Manicure Adriana Lashes, \$12. 7. Chanel Stylo Yeux Waterproof Long-Lasting Eyeliner in Ardoise, \$44. 8. Bobbi Brown Long-Wear Cream Shadow Stick in Espresso Bean, \$44.



## HER NAME WAS RUBY

If you take one thing from spring/summer '15, it should be bold lips. The new season ushers in saturated crimson at Burberry Prorsum, a tangerine dream at Missoni and bold berry hues at Dolce & Gabbana. According to McGrath, perfect application is tantamount. "First, outline the lips, then follow up with Max Factor Colour Elixir Lipstick in Ruby Tuesday applied over the lip line, across the lips and also on the inner parts."

1. Chanel Rouge Allure in Étonnante, \$52. 2. Guerlain Exceptional Complete Lip Colour in Rouge Parade, \$63. 3. Lancôme L'absolu Rouge in Damask Rose, \$50. 4. Max Factor Colour Elixir Lipstick in Ruby Tuesday, \$21.



## BRONZE MEDAL

Whether you refer to it as sun-kissed or bronzed, new-season skin tones were reminiscent of 70s golden girls. At Gucci, Pat McGrath created an all-over honey-dipped tone, while at Balmain and Ralph Lauren it was all about accentuating the high points (forehead, cheekbones, nose and chin) for a natural glow.

1. Nars All Day Luminous Weightless Foundation in Deauville, \$64. 2. Marc Jacobs O!Mega Bronze Perfect Tan bronzer in Tantric, \$72. 3. Tiffany & Co. Enchant gold pendant, \$1,650. 4. Chanel Soleil Tan De Chanel Bronzing Make-Up Base, \$67.

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**2 TONE** (7) **Replenishing Rose Mist** \$20, A calming and balancing facial mist specially designed to instantly replenish, refresh and tone the skin.

**3 TREAT** (1) **Instant Miracle Booster** \$35, A hydrating and rejuvenating skin serum formulated to brighten, tighten and revitalise for more youthful looking skin. Or (4) **Rosehip Luxury Facial Oil** \$20, A hydrating and balancing facial oil that promotes healthier, more youthful-looking skin. Or (5) **Macadamia Luxury Facial Oil** \$20, A nourishing and restorative oil that instantly brightens, smooths and restores the skin for optimum radiance.

**4 MOISTURISE** (6) **Hydrating Day And Night Moisturiser** \$25, Cleverly combining key soothing and conditioning ingredients in one complete day and night moisturiser to hydrate your skin.

Backstage at  
Isabel Marant.

# Beauty bites

The *LATEST* news, views and cosmetics *confections*.

WORDS: REMY DUSCHER

## NUDE AWAKENING

Tones, shades, textures – the world of nude lipstick is a complicated one. Here, we've decoded it.



### SKIN TONE: Fair

**The match:** Opt for a sheer nude with pink undertones – too neutral and you'll risk looking washed-out.

**We love:** Tom Ford Lips And Boys in Flynn, \$45.

### SKIN TONE: Medium

**The match:** Beige shades are the go-to for medium complexions. Choose a hue one shade lighter than your natural lip colour.

**We love:** L'Oréal Colour Riche Collection Exclusive Lipstick by JLo in Greige Glow, \$22.

### SKIN TONE: Dark

**The match:** Pick a nude that's one shade darker than your skin tone. Play around with textures – both a matt or gloss will pop.

**We love:** L'Oréal Colour Riche Collection Exclusive Lipstick by Eva in Peach Skin, \$22.

## Tick tock

Time is on your side with these technologically advanced skincare formulas that are almost as efficient as turning back the clock.



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Shiseido Bio-Performance Glow Revival Serum, \$125.



**LIGHT AND HYDRATING:**  
La Prairie Cellular Swiss Ice Crystal Emulsion, \$365.

Sally Hansen Hard As Nails Xtreme Wear Nail Polish in Kelp Yourself, \$7.

Chanel Lé Vernis Nail Colour in Paradisio, \$39.

Essie nail lacquer in Fashion Playground, \$17.

## GET MINTED

HOLD ON TO THAT SUMMER FEELING WITH A SWIPE OF LACQUER IN THE SEASON'S MOST UPLIFTING HUE.

1. Tom Ford Private Blend London EDP, 50ml for \$295.
2. Daisy Marc Jacobs Sorbet Edition EDT, 50ml for \$79.
3. Chanel Chance limited edition EDT, 35ml for \$99.

Dior Top Coat Eclosion, \$40.



## Change is in the air

Like our sartorial choices, wearing the same fragrance every day can get monotonous. The trick is to have varied scents on high rotation. These three juices have nearly every mood covered.

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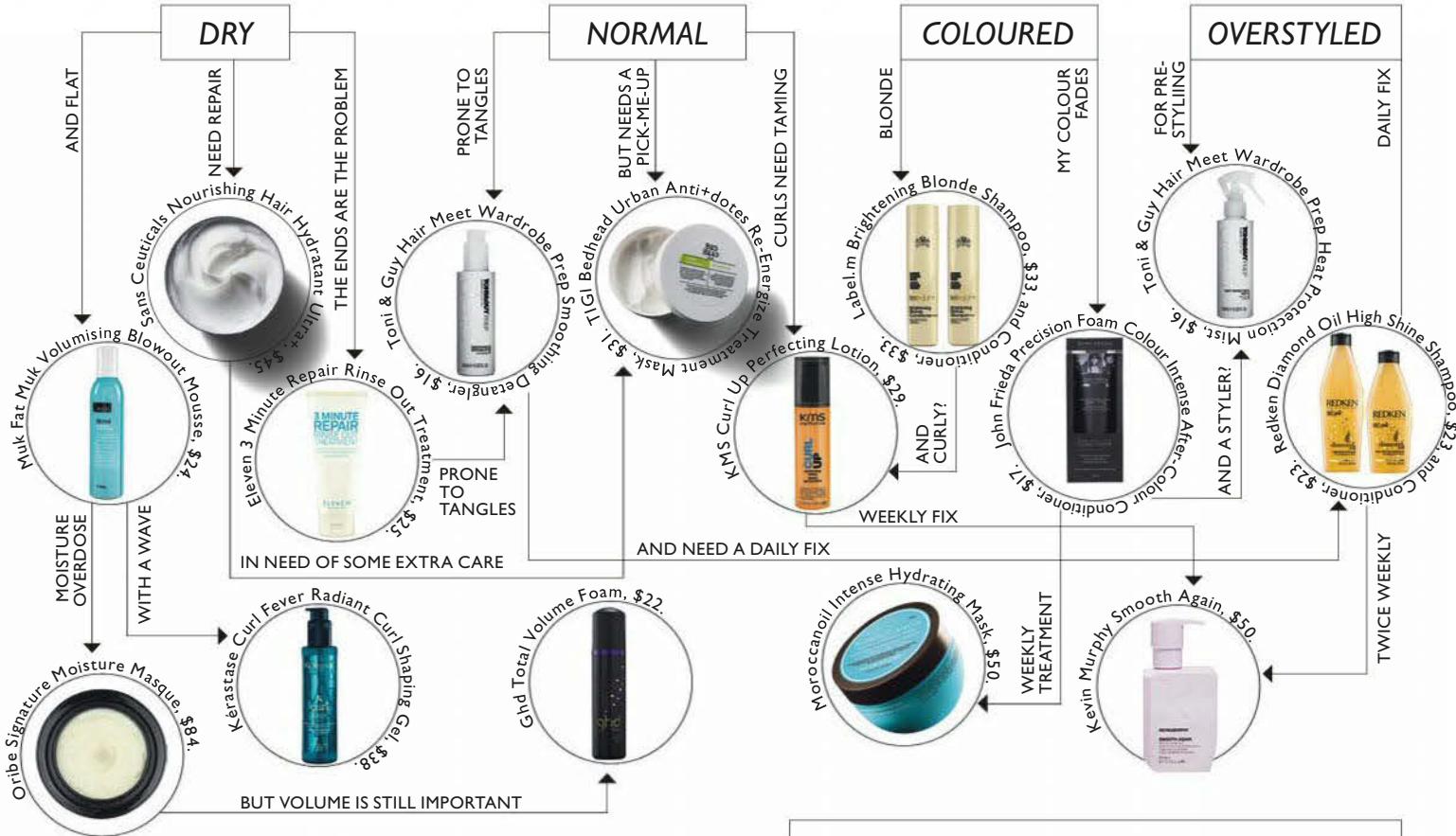
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CREATIVE DIRECTOR, MAKE-UP FOR YSL.

## THE EYES HAVE IT

We blink on average 12 times per minute, so investing in an eye gel is key. Cue La Mer Illuminating Eye Gel, \$195: "It's a unique form, texture and formula designed to strengthen the very thin, fragile skin around the eye area," says La Mer's senior vice-president of product development and innovation, Loretta Miraglia. We love how it seamlessly blends into skin in the eye area and kick-starts the skin's natural renewal process. Blink and you'll miss it.



## Backstage INSIDERS

The newest model recruits share their backstage beauty lessons.



### KIA LOW

"Less is more. Applying make-up can be fun but don't go overboard and cake it on. Remember: a natural glowing face of make-up looks so fresh and is so in this season."



### STEPHANIE JOY FIELD

"My best hair and make-up tip I learned backstage during show season was to drink lots of water for your skin and leave a small conditioner in your bag for when you have to wash out hair looks."



### GRACE SIMMONS

"Keep your skin moisturised, especially during cold weather. If your skin is well hydrated it prevents it from absorbing all of the make-up, which can potentially cause blemishes."

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# App-tly named

A NEW SET of entrepreneurs and *beauty apps* are changing the consumer experience of beauty for the *BETTER*. Tune in as tradition makes way for technology.

WORDS: REMY DUSCHER

It's no coincidence that one of the newest faces of Estée Lauder, Kendall Jenner, has a social media following of more than 33 million. For some time now, the currency of popularity has been the number of followers, "likes" and comments a campaign star attracts. While tradition and legacy will always have its place (Max Factor's latest campaign, for instance, stars legendary actress Marilyn Monroe), the way we interact with the beauty industry in terms of technology and social media is almost unrecognisable now compared to just five years ago.

This shift is evident in fashion, too. At Diane von Furstenberg's spring/summer '15 show last September, Google Glasses were sported by stylists and models who captured photographs and footage that allowed viewers a unique behind-the-scenes perspective. Meanwhile, the Apple Watch scored a coveted spot on the cover of *Vogue* China's November 2014 issue.

In the world of beauty, a new crop of beauty entrepreneurs who have launched apps built on a great ideas with the tech-enabled interactive powers to match has helped radically transform the beauty consumer's experience.

Emily Weiss, founder of website *Into The Gloss* (and named one of *Forbes*'s 2015 "30 under 30"), turned a kitchen-table beauty blog into a mega-business. Her latest online beauty brand and store *Glossier* (which drip-fed its launch through Instagram) raised more than \$2 million in venture capital prior to its 2014 launch, and has raised a further \$8 million since.

"The world of beauty can often be alienating and snobby, frankly, and with *Glossier* we're really setting out to decode beauty and demystify it," Weiss told *Forbes*. "I'm a big fan of learning – I know what

I don't know. I didn't even write about beauty before *Into The Gloss*." Until very recently the beauty-tech environment was not only uncharted territory for Weiss but for the industry as a whole.

Despite the strong tech connection, the burgeoning beauty-tech set doesn't fit the Silicon Valley stereotype. Case in point: Lauren Remington Platt, a statuesque former finance analyst and the brains behind US-based hair and make-up booking website *Vénsette*. Her site connects carefully screened hair and make-up experts with clients who choose from an edit of make-up and hairstyles.

The idea for the site took seed one afternoon in bustling New York.

**"I CREATED A COMPANY THAT I SELFISHLY WANTED AND THAT MY CLIENTS WANTED"**

Remington Platt had an important post-work finance event and didn't have the time or foresight to book a much-needed blow-dry. "I was running from the office to the bank and working long hours. I didn't have time to go to the salon and I found that it was very hard to get somebody to come to me," explains Remington Platt. "I created a company that I selfishly wanted and that my clients wanted ... that is really the heart and soul of my business."

When Remington Platt launched her app in January 2014, *Vénsette* became a go-to hair and make-up booking service for clients in New York, LA, San Francisco and, most recently, Miami. "I've been very

focused on the millennial woman and what is convenient for her," she says.

According to the 2014 Telstra Smart Phone & Tablet Index, 84 per cent of Australians take their smartphones wherever they go. Lauren Silvers, creator of *Glamazon*, an Australian-based app that lets you nab last-minute beauty appointments according to your geographical location, was wise to the fact that smartphones are a 21st-century appendage: "It felt archaic in a world where we're used to booking everything online via our mobile phones that we weren't able to connect with beauty salons. I thought there must be an easier way."

This new wave of apps hinges on our need for accessibility; they provide a virtual backstage pass. Whether it's access to celebrities, beauty experts, appointments, or know-how, we want to be connected faster and to have access at our fingertips.

A 2014 study by Pixability found that more than 41 per cent of women in the UK view beauty "how-to" clips on YouTube. Until she launched her YouTube channel in 2008, make-up artist and recently appointed Lancôme creative director Lisa Eldridge was only accessible to a roll call of celebrities. Now her make-up tutorials are available to anyone with a smartphone and attracted more than one million viewers.

It is almost inconceivable, given how integral they are to our everyday lives, to think that YouTube is only 10 years old, the App Store five years old, and Instagram just four. The truth is that as a society we're often unaware of our needs until they're met. It's hard to think of life before Uber, Facebook, Google Maps, online banking, and yes, even Kendall Jenner, and it seems likely that soon this same dependence will apply to beauty apps. ■



Clinique Beyond Perfecting Foundation + Concealer, \$50.

# Double duty

A MULTI-TASKER that delivers results in half the time? A PERFECT complexion awaits.

WORDS: CLEO GLYDE

**W**e modern women do love to have it both ways. Beauty's big shift over the past decade has been the rise of products that multi-task. Dressing-table fantasies of pampering and powder puffs aside, it's the streamlined routine that gets us out the door – illuminating primers like M.A.C Prep + Prime and Giorgio Armani Light Master, anti-wrinkle powders from Youngblood, shadow eyeliners, and moisturisers that double as bronzers.

In a poll by CEB Iconoculture Consumer Insights, women cited multi-taskers – such as “skin lotion that has SPF, combats ageing and lightens scars” – as a top priority

in meeting their daily needs. Now Clinique, the prestige cosmetics brand whose main pillar has been no-nonsense, highly customised product innovation since the late 60s, has put its heft behind the two-in-one trend, dovetailing the two items so hard to get right: foundation and concealer. “Hybrid products are the big insight of 2015,” explains Scott Miselnicky, vice-president of make-up global product development for Clinique.

For anyone who has ever grappled with blending heavy, creamy concealer with foundation light enough to fake it, Clinique’s two-in-one Beyond Perfecting Foundation + Concealer is a revelation. The product



launch was held in the dazzling setting of Venice, to tie in with the Irving Penn photographic retrospective at Palazzo Grassi. For 30 years Penn’s campaign shots for Clinique – stripped-back models – defined the brand as a powerful visual talisman that says “this is all you need”.

While tackling the challenge of a timesaving combo with two functions, there was another major consideration: dewy skin as beauty’s new frontier. You only have to look at 80s print and film to see how far we have moved from the aesthetic of comparatively kabuki, mask-like glamour. Any fully made-up face had the unmistakable (and intentional) look of product on skin. Today? The reigning ideal is luminosity; we see it on the runways, from Stella McCartney to Victoria Beckham, and even on cranked-up diva looks at Versace or class-act chic at Caroline Herrera. Skin looks like skin, a radiant canvas, which is a dilemma for those of us with blemishes.

The ultimate breakthrough for Clinique’s formula is the combination of concealer “perfecting” coverage with the blendability of foundation. “It was like walking on a tightrope for six months, but these gels and polymers add flexibility, so the foundation moves with you as you smile and squint – without settling into lines and wrinkles,” says Miselnicky.

“We have a string of foundations that address dermalogical concerns, like wrinkles and hyper-pigmentation,” says Miselnicky. “We wanted one that solely focused on creating the most perfected, magnificent skin ever. That was our work order.”

The formula’s heavy/light duality is matched by a foolproof applicator, a jumbo version of the soft, spongy concealer tip. “We originally had our creative team develop an applicator that looked like an upside-down teardrop, but it was cumbersome to use. That led us back to the ergonomic function of our concealer tips. We blew it up in size – and it worked brilliantly with our whole ‘customise’ concept. You can use the angled tip to dab it under your eyes, turn it around and sweep it over cheeks and forehead. It’s like a magic wand!” says Miselnicky.

“BBs and CCs changed the world,” he says, ushering in multiple benefits from one product. And with a feather-light foundation that can do the heavy lifting yet soften out your edges, this year’s first big time-saver will have you seeing double. ■

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# Is “anti-ageing” a dirty word?

A growing *PRO-AGEING* movement has set a new precedent in the *world of beauty*. It's no longer about how old you look, but HOW OLD YOU FEEL.

WORDS: EMMA STRENNER

My Spanish mother-in-law is incredibly glamorous. She is slight, dark-haired, olive-skinned, sounds a little bit like Penélope Cruz and barely looks a day over 50. Which perhaps explains why several years ago I made a corker of a faux pas by professing that this “incredibly old woman – I mean, she must have been 60 or something” had wheeled past me at an event I attended. My thoughtless comment was met with gasps of horror as she smiled and reminded me gently that she was over 60 herself.

I wasn't even 30 at the time, and it was a typical statement of ignorant youth where everyone over “X” age is “old”. Now that I have reached my own milestones of age, I truly appreciate how she must have felt. She didn't feel anything over 60, mid-60s or even close to 70 – she felt, as the phrase goes, “10 years younger”, which explains why she didn't look anywhere near her chronological years.

Blessed genetics aside, it is the premise of a “flat age society” that is the underlying fuel for today's ageless revolution. We are no longer pigeonholed into activities or interests based on our age groups. The

same applies for the beauty business: there are no limits; anything goes.

A 2012 survey by the UK's Department for Work and Pensions found that the perception of youth, or more specifically “old age”, was at polar opposites among the multi-generational population. Those aged under 25 believed that youth ended at 32 and old age started at 54. At the other end of the spectrum, people aged over 80 felt youth ended at 52 and old age started at 68.

Maddy Dychtwald, author of *Cycles: How We Will Live, Work and Buy*, explains in a blog post: “It used to be that age 50, 60 or 70 were over the hill. Not anymore. There's no doubt that scientific and medical breakthroughs will continue to raise life expectancy and might even allow us to look and feel far younger than our chronological age.”

Actor Jamie Lee Curtis wrote in the *Huffington Post*: “I am appalled that the term we use to talk about ageing is ‘anti’ ... Ageing is human evolution in its pure form. Death, taxes and ageing.” Her anti-anti-ageing piece quite aptly sums up the hordes of women who are emboldened by embracing their years and empowered to break out of this cookie-cutter mould of what their chronological age might dictate. Actor Helen Mirren caused a worldwide media frenzy in 2008 when she was photographed on holiday wearing a red bikini at the age of 63, a reminder that age has nothing to do with how great one looks at the beach.

There has also been a distinct shift in the world of beauty and fashion. Think of iconic beauties such as Charlotte Rampling, 69, for Nars Cosmetics; Helen Mirren, 69, Diane Keaton, 69, and Jane Fonda, 77, all for L'Oréal; Stephanie Seymour, 46, for Estée Lauder; and Jessica Lange, 65, for Marc Jacobs Beauty. And recently in fashion, Joan Didion, 80, for Céline and Joni Mitchell, 71, for Saint Laurent. All of these women are empowered and their age has no bearing whatsoever to the appeal they bring to luxury brands.

In a commercial sense, it's logical, as the largest consumer group for beauty products is the over 50 market, according to the

Australian Bureau of Statistics. The beauty industry has taken note, shifting product labelling from “anti-ageing” to an age-neutral representation of product. Beauty brands have been quick to adapt their way of thinking to this new attitude. “Anti-ageing” and “anti-wrinkle” categories have started to disappear off shelves as age-neutral products with specific benefits emerge to better represent each woman's needs.

The emergence of psychographic segmentation (dividing the market into groups based on social class, lifestyle and personality characteristics) has taken over the traditional segmentation by age group in the beauty business. Product performance is the new highlight, from Sisley's Intensive Dark Spot Corrector to Shiseido Bio-Performance Glow Revival Serum and L'Oréal Skin Perfection Serum.

While women focus on how they feel over how old they feel, the rising prominence of the health sector must be attributed to some extent. Euromonitor International estimates that by 2017 the global health and wellness market will be worth US\$1 trillion. Make-up artist Bobbi Brown, 57, last year told the *New York Times*: “The last baby boomers turn 50 this year, and they're feeling youthful and are focused on health in a way the previous generation never was.” She herself has her own spinning studio and is an avid yogi. She adds: “My dream on my 60th birthday is to do a standing backbend.”

And while beauty products were once purchased with the hope that they would iron out wrinkles, the hierarchy of needs has changed: how do the products fit into a lifestyle? Going back to the psychographic segmentation, women are not shopping by age group, but rather on how to complement their own lifestyle.

Recently my own rude awakening came as I was having tea with my five-year-old goddaughter, Milla. We shared our mutual love for Disney princesses, especially Cinderella, and when

I told her of how I used to watch the cartoon every day when I was her age, she said: “In olden times?” Perhaps she doesn't know quite how young I feel. ■

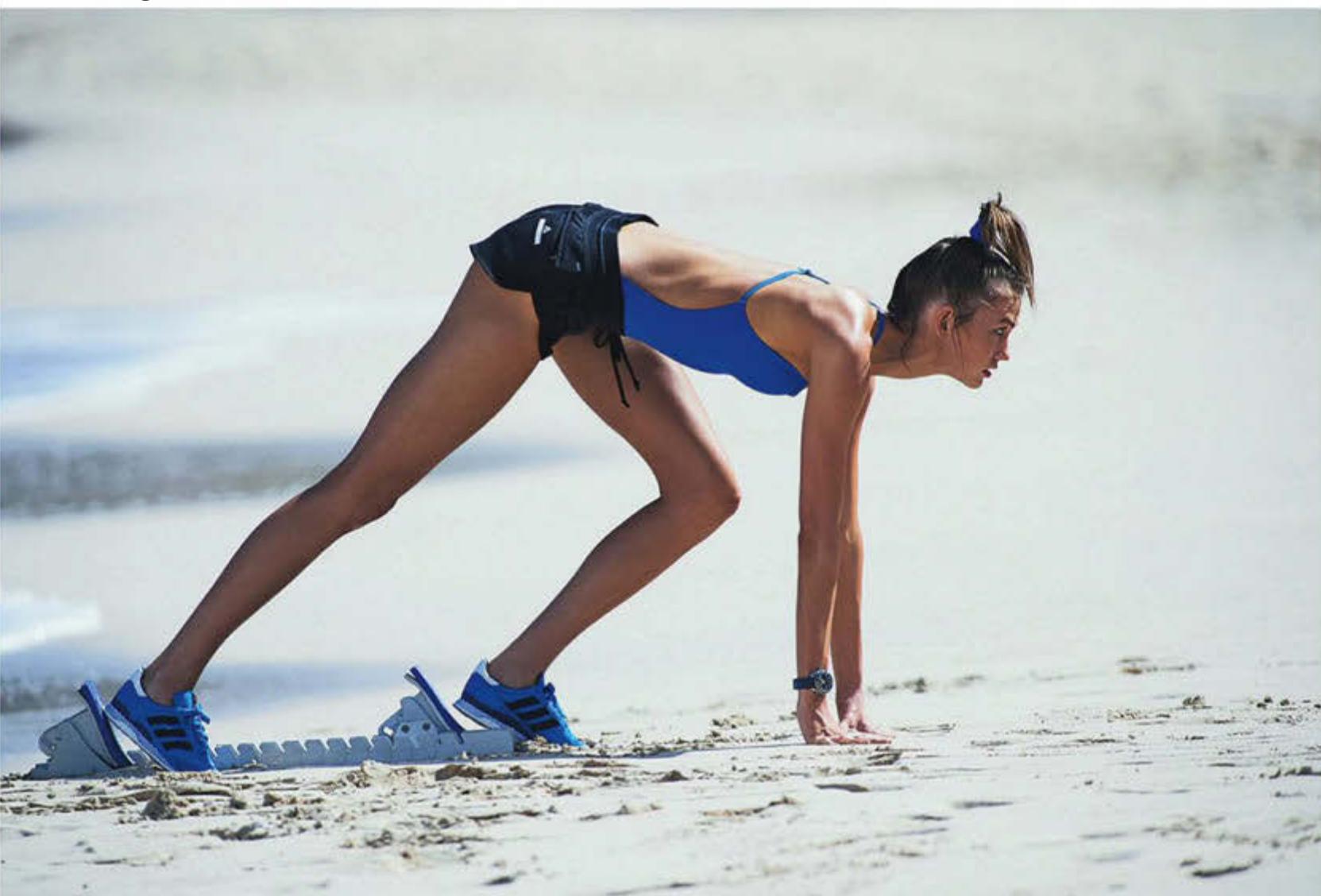
“THE LAST  
BABY BOOMERS  
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HEALTH”

– BOBBI BROWN



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# Pleasure & pain

Requiring EXTREME endurance while offering the ultimate high, ultra-marathons are attracting more female participants than ever.

WORDS: JANE ALBERT

**I**t seemed like an innocent question. Annabel Hepworth, national business correspondent for the *Australian* newspaper, had just returned from an intensely busy 10 days, which included covering the G20 Leaders' Summit in Brisbane. Knowing Hepworth was an ultra-marathon runner, it would be fair to assume she might have snuck in a couple of training runs, Julie Bishop-style.

But her answer was unexpected. "I knew I had the G20 coming up, we were in the middle of getting ready for our house auction, plus my in-laws were in town, so you know what I did?" Hepworth asks rhetorically. "A 200-kilometre run came on my radar [the Monster Ultra, a self-

navigated run around Singapore] and I thought: 'I could be in and out of there in four days and have a long weekend away before this epic couple of weeks at work.'"

And run it she did – 41 hours of it, in fact – in the humid tropical Singaporean heat. Not being an adept map reader she got lost, adding several kilometres to her weekend, which included buying food and water at service stations given she had wandered off the race route. Yet she was the only female to finish.

"It seemed like the perfect escape," she says. Most people would describe the perfect escape as a tropical island holiday, *sans* exercise. "I don't do tropical weekends away," she shrugs. "It's not what I do."

What she does do is ultra-marathons, an extraordinary physical feat that is anything above the traditional marathon distance of 42.195 kilometres. There are two types of ultras: those that cover a specific distance, and those that go for a specific time – 48 hours, for example. Or six days. And Hepworth is by no means a lone competitor. When other people are just rolling out of bed on a Sunday morning there is a whole community of Australians who are just getting home from a three- or four-hour training run, feeling invigorated, fresh and ready to take on the world.

In fact, ultra-marathon running is now more popular among Australians than ever before, if membership of the Australian

Ultra Runners Association (AURA) is anything to go by. Female membership of AURA increased more than sixfold between 2007 and 2013; while the total membership has grown from just three male members in 1986 to 402 in 2013. The same is true of the North Face 100, a 100-kilometre trail ultra-marathon run through the dense mountainous bush of the Blue Mountains in New South Wales that sees runners scale and ascend the mountain range close to four times during the race. What used to take a week to sell out in its first year took just 36 hours in 2014.

Ultra-marathons are ultimately a competition, but the uniqueness of the sport means the elite competitors form a close-knit group. Hepworth speaks with great admiration of fellow competitors Tamika Bell and South Australia's Sarah Barnett, who last year completed the Self-Transcendence 5,000-kilometre race in New York in 50 days (the fastest female to do so). Other runners, like Samantha Gash, use their talent to raise money and awareness for charities – in Gash's case completing a 1,968-kilometre run late last year across South Africa's Freedom Trail – that's more than a marathon a day for 42 days – to raise \$43,654 for Save the Children.

Ask them why they do it and you might be surprised by the response: "Because I can." Hepworth's story is similar to many ultra-marathon runners. What started as half marathons quickly evolved into full marathons and, realising she was never going to get faster "but always bounced out of them feeling pretty good", Hepworth decided to have a go at bigger distances and more extreme events. Last year alone she estimates she competed in around 15 ultras at a combined distance of more than 2,500 kilometres [in events] including a 72-hour race in Athens; the 250-kilometre Big Red multi-day run through the Simpson Desert; and a six-day event around a 1.13-kilometre asphalt track in the Adelaide Parklands.

Hepworth recalls one of her earliest ultra-marathons, the Mongolia Sunrise to Sunset, which consisted of a 100-kilometre run around Lake Hovsgol and ascents to some fairly air-thinning altitudes. "I remember thinking: 'This is cool, I want to stick with ultra-marathon running, but I don't want to do anything like this for another 12 months,'" she says. "But it's a bit like childbirth – you get to the end and you completely forget. It's the euphoria of finishing. The pain, you forget."

Head of performance psychology at the Australian Institute of Sport, Kirsten

Peterson, acknowledges a large number of people take up ultra-marathon-type activities later in life, often as a way of finding meaning. Others joke it's the new mid-life crisis – cheaper than a new sports car and with better odds of success than chasing a younger version of your partner. "It can mean a career change or picking up something creative, but for a lot of people it's the challenge of something novel they've never done before," she says. "It doesn't necessarily mean someone who was fit just wanting to get fitter, it's that thirst for something that's novel. And a willingness to take a physical risk."

Anecdotally, it's also a sport women turn to and are more accomplished at later in life, 45 being the optimum age for female ultra-marathoners. Considering it's a discipline that requires endurance rather than speed, you don't have to be whippet-thin, either.

Dr Peterson points out the riskier or the more high-energy the activity, the more endorphins are released – the "runners' high" that becomes addictive and demands constant stimulation to replicate. But she argues it runs deeper than that. "There's also a lot to be said for the habits and routines that are developed in a goal that takes a lot of preparation. You discover a circle of friends and the months of training together are what keeps you in the game." She should know. A former marathoner herself, she has completed 10 marathons and numerous long-distance bike races.

For Ireland-born Nikki Morley it is as much about the camaraderie and spectacular scenery as it is about the exercise or competition. A former competitive sprinter, Morley did the usual round of half and full marathons in Sydney while training with a group of like-minded friends who decided to keep upping the ante to see how far they could go. She has now completed three 100-kilometre North Face 100 ultra-trail runs. Her first in 2011 took 18 hours 26 minutes and she has progressively knocked off about an hour in each of the two years since.

Rather than being driven by beating her time – although that is a factor – Morley finds herself irresistibly drawn to the mountains, the galaxy of stars that glow fiercely in a way you never see in the city, the fresh air, and the people. "I don't run the race for anyone other than myself," she

says. "It's not like I'm trying to break records; ultra-marathons [aren't about that]. For me, running in the bush is the best feeling in the world; there's nothing better than being surrounded by nature and away from crowds. It's like a form of escapism but I'm not escaping from anything. I just love running."

Both Morley and Hepworth have experienced their fair share of low points during races. Hepworth recalls shaking uncontrollably during the bitterly cold Arizona night as she tried in vain to warm up her body three days into her attempt at cracking 400 kilometres. Hours earlier her body had reacted violently against the vegetable stock she'd gulped down after over-hydrating in the day's searing heat.

But these are not the moments they remember. Rather they acknowledge the level of luck involved – a rolled ankle puts

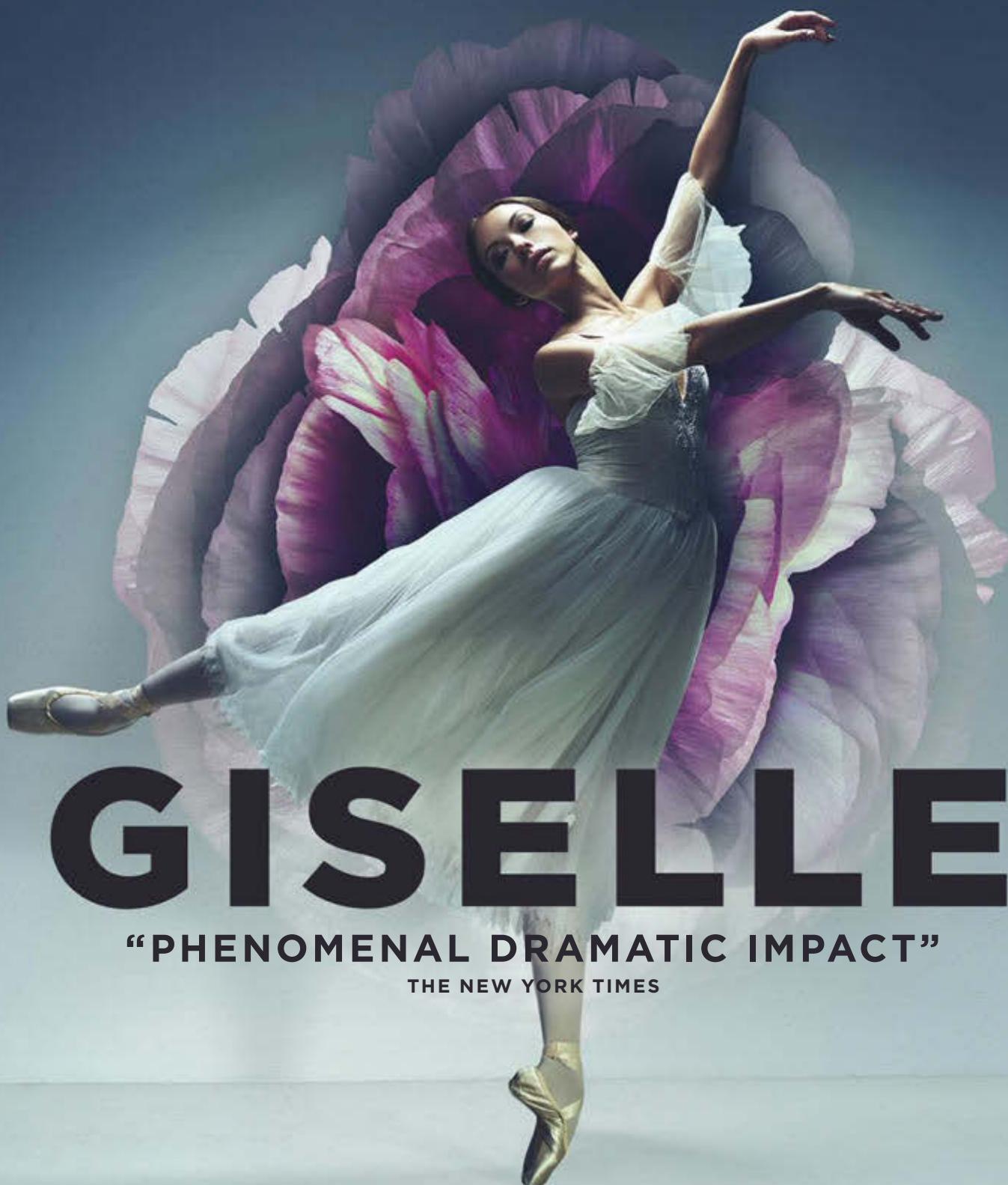
## "IT'S THAT THIRST FOR SOMETHING THAT'S NOVEL. AND A WILLINGNESS TO TAKE A PHYSICAL RISK"

paid to any dreams of finishing – and marvel at the body's remarkable ability to keep going; the mind's incredible strength and the endurance of spirit. "With these ultras it's a combination of luck, nutrition and mental strength," Morley says. "The fitness isn't the major part."

They all have their strategies – whether it's breaking the event into manageable mini-races or merely looking forward to the warm food, coffee and friends waiting at the next checkpoint. And, of course, there's the siren call of that alluring finish line. "I tend to do an air jump as I cross the finish line, even though my body could probably break in half," Morley says with a laugh. "The people on the course are incredible. You come in five hours after the winner yet people are still cheering you on. You feel like a superstar."

Hepworth can't be sure where her ultimate finish line is. Conscious of not wanting to spend too much time away from her media executive husband and nine-year-old daughter, she hopes to find ways of combining family holidays with an ultra-marathon thrown in for fun. "I'd like to do the 10-day Sri Chimney in New York and other events where you literally cross a nation or continent," she says. "I'd like to stay in the sport for as long as I can, hopefully into my 50s – it's not a young person's sport. I've heard you only have a certain number of races. I hope my number isn't too small." ■

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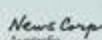
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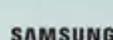
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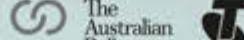
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# VOGUE March



Under the *magnifying* glass  
the new season time-travels  
to a place of Victorian  
*INNOCENCE*, all pure  
white, long skirts, high  
necks, a picnic, a mystery;  
and then on to the super  
*SEVENTIES* with a *rush* of  
bohemia and free love.  
PEACE is the word.

STYLIST: PETTA CHUA PHOTOGRAPH: WILL DAVIDSON  
PROPS FROM MITCHELL ROAD ANTIQUE & DESIGN CENTRE  
DETAILS LAST PAGES

# Lost in time

An *untouched innocence*, dazed by the sun, a fragment of lace, a starched new whiteness, *SECRETS*, lies, *love* ... best friends forever Teresa Palmer and Phoebe Tonkin capture the *essence* of the film *PICNIC AT HANGING ROCK*. Styled by Christine Centenera. Photographed by Will Davidson.

Teresa Palmer wears a Rochas dress, \$9,225, underskirt, P.O.A., and socks, P.O.A. Vintage hats, \$180 each, from Blake Watson. Her own wedding ring, worn throughout. Vintage boots, worn throughout, \$595, from The Vintage Clothing Shop. Phoebe Tonkin wears a Rochas shirt, \$1,880, skirt, \$8,715, underskirt, P.O.A., and socks, P.O.A. Chantal Thomass bra, \$250. Vintage boots, worn throughout, \$595, from The Vintage Clothing Shop. Tiffany & Co. ring, worn throughout, \$1,000. Parasols and baskets throughout from Mitchell Road Antique & Design Centre. All prices approximate; details last pages.





Teresa wears a Lover dress, \$1,195. Phoebe wears an Erdem dress, \$8,675. Vintage hat, \$180, from Blake Watson.





Nina Ricci shirt, \$1,680,  
and skirt, \$3,065. Chantal  
Thomass bra, \$250. Vintage  
magnifying glass, \$35, from  
Mitchell Road Antique  
& Design Centre. Vintage  
book, from Blake Watson.



Phoebe wears a Louis Vuitton dress, \$8,000, bra and briefs. Vintage hat, \$180, from Blake Watson.  
Teresa wears a Louis Vuitton dress, \$7,000, bra and briefs. Vintage hat, \$180, from Blake Watson.





**Opposite:** Phoebe wears a Bianca Spender dress, \$580. Ellery shirt, \$650. Bassike skirt, \$595, and belt, \$120. Wolford stockings, worn around waist, \$80. Vintage necklace and locket, \$75, from Mitchell Road Antique & Design Centre. Teresa wears a Bianca Spender dress, \$580. Bassike dress, worn underneath, \$750, and belt, \$120. Wolford stockings, worn around waist, \$80. Tiffany & Co. gold necklace, \$590. Vintage locket, \$925, from Kalmar Antiques. Vintage fob watch, \$285, from Blake Watson. **This page:** Prada dress, \$2,670.





Phoebe wears a Véronique Branquinho bib, \$170, top, \$65, skirt, \$405, and armbands, P.O.A. Teresa wears a Véronique Branquinho top, \$155, skirt, \$670, and armbands, P.O.A.



This page: Miu Miu top, \$1,510, and skirt, \$2,880. Vintage brooch, \$985, from Kalmar Antiques. **Opposite:** Phoebe wears a Bottega Veneta trench coat, \$3,290. Rag & Bone dress, \$680. Teresa wears a Bottega Veneta cardigan, \$1,600, and dress, \$2,790.





**This page:** Christian Dior dress, \$11,000. Vintage wash bowl, from Mitchell Road Antique & Design Centre. Flowers from Grandiflora.

**Opposite:** Gucci top, \$2,570. White gold ring set with diamonds, \$1,650, and platinum ring, \$750, both from Kalmar Antiques. Flowers from Grandiflora.

**Beauty note:** Guerlain Météorites Baby Glow Light-revealing Sheer Make-up SPF25.







Phoebe wears a Jean Paul Gaultier shirt, \$935. Simone Rocha skirt, \$1,480. Teresa wears a Sally LaPointe bustier, \$4,135, top, \$965, and skirt, \$1,050. White gold ring set with diamonds, \$1,650, from Kalmar Antiques.



Phoebe wears a vintage blouse, \$140, from The Vintage Drawer.

Tome skirt, \$1,595. Vintage corset, \$440, from The Vintage Clothing Shop. Balenciaga briefs, P.O.A. Teresa wears a vintage blouse, \$195, from [www.caramiavintage.com](http://www.caramiavintage.com). Tome skirt, \$1,595. Vintage corset, \$440, from The Vintage Clothing Shop.

Josh Goot briefs, \$195. White gold ring set with diamonds, \$1,650, from Kalmar Antiques.

Phoebe wears a Stella McCartney top, \$850, and skirt, \$1,005. Teresa wears a vintage dress, \$450, from The Vintage Drawer.





Phoebe wears a Vivienne Westwood Red Label dress, \$1,045. Teresa wears a Vivienne Westwood Red Label top, \$1,890. Platinum ring, \$750, from Kalmar Antiques.

Hair: Sophie Roberts  
Make-up: Kellie Stratton  
Manicure: Zoe Vokis  
Shot on location at Turon Gates, Blue Mountains, New South Wales.



# As if in a dream

It's been 40 years since the Australian film *PICNIC AT HANGING ROCK* captivated

the world with its mysterious story of schoolgirls who went missing in 1900 while on a picnic. The film, directed by Peter Weir, gained a cult following for its atmospheric *cinematography* and those gorgeous floaty cream dresses. Here, Ingrid Weir chats to her father about the making of the film.

**M**y childhood was spent growing up partly in suburban Australia, partly in a magical world. My father Peter Weir directed films, and I would often join the travelling circus: hanging out around the trailers, eating the cream buns from on-set catering and often dressing up as an extra. As a young girl I listened in tears as Bill Kerr read the story of Mowgli in *Gallipoli*, was present at the barn raising in *Witness*, and painted the backdrop of the school play in *Dead Poets Society*.

Growing up and heading out on my own, I missed that world, both the creativity and the coming together of a fascinating, diverse group of people. Drawn back into it, I became a set and costume designer in theatre, TV and film. Away from the child's perspective I saw the other side: the hard work, the budget balancing and the bringing together of different visions; the effort that goes into getting something beautiful and unique.

In the past few years I've started navigating another branch of the creative path: an online one of Instagram, blog posts and Pinterest – connecting with like minds, some in Australia, many living overseas. Along the way I've often come across mentions of *Picnic at Hanging Rock*, which was the second film my father directed. Fashion designers frequently mention it as inspiration. Design\*Sponge did a post called Living in: Picnic at Hanging Rock; Tavi Gevinson made a special trip to visit the Rock and created a collage of the experience for her online magazine *Rookie*.

I recently watched it again on the big screen. To my surprise I felt a strong wave of emotion as the carriage of excited young girls pulled out of Appleyard College, unknowingly moving towards the tragedy that lay ahead. Their innocence seems so precious. There is a timeless quality to the film: the hot day, the picnic, exploring the bush. I could see why young women were relating to it. Just as the name Miranda echoes in the bush on picnics and walks, the film is somewhere imprinted on the Australian psyche. ▶



COURTESY OF INGRID WEIR



The cast take a break while filming at Hanging Rock in Victoria in 1975.

I had coffee with my father in Sydney's Palm Beach, against a background of noisy parrots, and asked him about the process of making the film and why he thought it was continuing to resonate today.

**Ingrid:** *"A little while ago I met a Polish woman who told me that she had seen Picnic at Hanging Rock as a very young girl and was never sure if it was actually a film or a dream. How did you give the film its ethereal mood?"*

**Peter:** "Russell Boyd, the cinematographer, and I did a number of experiments with different camera speeds; that is slow motion – but not slow motion that you could detect. If we filmed a conversation between two of the girls we'd film the non-speaking girl in slow motion and ask her not to blink or make any movement, so there was a kind of stillness within their shot. Then on the soundtrack a device I used was a slowed-down earthquake, laid underneath certain bucolic scenes. I had a theory that there are inherited sounds from the deep past: you may never have been through an earthquake but if you hear that low rumble you have a feeling of unease."

**Ingrid:** *"Can you hear that when you look at the film now, the earthquake sounds?"*

**Peter:** "No, not any more. We didn't ever want it to be identifiable. But I did have occasional comments from people who had seen the film who would confirm that it did work, one person said: 'I kept thinking, was the theatre I was in built over a subway?'"

**Ingrid:** *"And, Dad, tell me what the actual shoot was like."*

**Peter:** "We were under the usual pressure – time. The first challenge was to get the lighting right for the picnic itself, which was at the very base of the Rock. There was just one time in the day when the light filtered down through the trees and created a very strong painterly image, a dappled golden light that lasted for about an hour."

**Ingrid:** *"What time of day was that?"*

**Peter:** "Twelve (noon). Just like the film. And Russell Boyd put silks up in the trees, which further enhanced the light. My wonderful first assistant director contrived to get us there for that one hour over at least eight or nine days, which was very complex because it meant we had to go up and down the Rock to do other scenes. It was inconvenient but I felt it was important that the picnic had that dreamy look."

**Ingrid:** *"When did you first read the novel?"*

**Peter:** "It was brought to me by Patricia Lovell, who was the co-producer of the film. We knew each other slightly from working at Channel Seven; she'd been a presenter on *Beauty and the Beast* when I was a stagehand working there. In 1973 Pat appeared at my door with *Picnic at Hanging Rock* in her hand – I read it in one sitting, late into the night, I couldn't put it down. As I read, I kept wondering about how it was going to end and hoping it wasn't going to be a whodunit ... to my delight and surprise it remained open-ended. But therein lay the challenge: how to make a film of a mystery that had no solution."

**Ingrid:** *"The question that everyone wants to know is what happened to the girls. I remember you telling me about a meeting with the author Joan Lindsay, where you asked the question you weren't supposed to ask."*

**Peter:** "My first meeting with Joan Lindsay was a lunch at Mulberry Hill; a very beautiful property where she lived with her husband Sir Daryl Lindsay. She had approval of the director in her contract and it was, as you can imagine, quite tense. I'd been told by her publisher (who was at the lunch), not to ask her about the matter of the truth of the story. It's introduced in the book very enigmatically with a statement something like: 'Whether this story is true or not hardly matters as the events occurred so long ago.' So she puts a riddle at the head of the book: is it true or is it

not and does it matter? I personally loved not knowing. Because not knowing can induce a sense of wonder, that is to say, it links to some time in our childhood when we didn't know things. But I did need to ask because it was going to come up. So I took a deep breath and said: 'Lady Lindsay ... did it happen?' And she said: 'Young man, I hope that you will never ask me that question again.' Of course, when the film came out journalists searched files and nothing was found in any newspaper records."

**Ingrid:** *"It stayed a secret..."*

**Peter:** "Yes, and a secret that was very important to her, and I respected that and found it rather interesting. Apart from which, people do disappear. And to be missing is to be neither alive nor dead. It's a kind of limbo. A key element of the film was to see the effect on those left behind."

**Ingrid:** *"A state of not knowing, which is a powerful idea in the film."*

**Peter:** "At the time, and I'm sure since, there have been people who were extremely frustrated by it for this very reason. I was told a story of an American distributor who was looking at the film, hopefully going to buy it, and when it came to the end he threw his coffee cup at the screen and said: 'I've sat here for nearly two hours and there's no solution to the goddam mystery!' It certainly did break the rules."

**Ingrid:** *"The character of Miranda is central to the film. A line I love is: 'Miranda knows lots of things other people don't know – secrets.' How did you conceive of Miranda?"*

**Peter:** "Well, I think I just thought of her as having a highly developed, almost psychic ability to sense things. She had a foreshadowing of the events that were going to occur. Some sort of clairvoyant ability. It's something that Joan Lindsay had herself. She wrote a book called *Time without Clocks*, which refers to the fact that she had a certain strange power to stop the clocks and watches in her presence."

**Ingrid:** *"Wow, that's like in the film where all the watches stop at 12. Did you ever see that happening with her?"*

**Peter:** "No, she told me about it and she herself didn't wear a watch for that reason. Also, lifts would often stop with her on board. We talked of it one day when we were walking in the garden at



Ingrid and Peter Weir at an Oscars party in 2004.

## "THE STORY CAN CONTINUE TO MAKE ITSELF IN YOUR MIND BECAUSE OF THIS LACK OF AN ENDING"



Peter Weir crouches in front of cast members on the last day of shooting in 1975.

Mulberry Hill – she was a great gardener. I said to her: ‘Tell me about this ability, or should I say misfortune, that makes clocks stop in your presence’ and she said: ‘Well, I’m a gardener, you know, and we are rather strange people.’

**Ingrid:** *“She sounds intriguing. What you are telling me makes me want to know more about her. Last year you and I visited Hanging Rock, and bizarrely bumped into a group of American film students who had travelled out to Australia specifically to visit it. How did you feel seeing it again after all those years?”*

**Peter:** “The first thing that I remembered was how over the many visits during filming it could present different facets. So it had a benign aspect in hard light – it looked lower, less threatening, sort of a hill really, a pleasant spot to go for a picnic. But then in another light it would change its mood entirely and seem rather ominous and threatening. It’s awe-inspiring in a way to imagine the power of nature at the time of its creation – a great eruption out of the earth. Being there reminded me of just how much the location gave the story: it’s like a character, like an actor. When we climbed it I heard that same hollow sound underfoot, hinting at unplumbed depths.”

**Ingrid:** *“I know some parts of it are very deep ...”*

**Peter:** “That’s true. Which, of course, was one solution to the mystery of what happened, as given by Tony Llewellyn-Jones, who played the coachman, when he says: ‘Perhaps they fell down a hole.’”

**Ingrid:** *“There have been many fashion designers who have cited Picnic at Hanging Rock as inspiration – Alexander McQueen named an entire collection after it. I understand it; the look of the film is almost fairytale-like – golden and beautiful but with dark shadows.”*

**Peter:** “A contribution to that was your mother [Wendy Stites] because she had a major influence on the wardrobe, specifically the young girls. Some of their dresses had already been made in different pastels, colours that they would have been wearing in reality. She showed me the famous Allen family photographic albums, from around 1900, held at the State Library of New South Wales. It was her inspiration to go for a monochromatic look and therefore thought the girls should be dressed all in cream. And that touch leant itself to an unreality and a feeling of the past in a very special way ... but not as obvious as filming in black and white.”

**Ingrid:** *“Sometimes Picnic seems to me not exactly a film but more of a poem, an elegy – perhaps that is why people find inspiration in it, like you might put on a piece of music to get into a creative state. It’s mentioned as an influence for Sofia Coppola, Chloë Sevigny and Lena Dunham, among others. Do you think it still resonates because of that open-ended quality?”*

**Peter:** “Well, I think the story can continue to make itself in your mind because of this lack of an ending. In a sense then, as a viewer the film belongs to you. The book and the film belong to you, because you are left with the mystery and you are left to ponder.” ■

# Shooting star

A year on from Margot Robbie's SEXY breakthrough in *The Wolf of Wall Street*, Sophie Tedmanson meets the YOUNG AUSTRALIAN who is bringing her own Hollywood success story *into FOCUS*. Styled by Christine Centenera. Photographed by Alexi Lubomirski.



Margot Robbie wears a Josh Goot dress, \$1,245. On right hand: Delfina Delettrez ring, P.O.A. On left hand: Cartier ring, \$760. Ralph Lauren shoes, \$430. All prices approximate; fashion details last pages.



Alexander McQueen  
dress, P.O.A. Cartier  
ring, \$760. Delfina  
Delettrez ring, P.O.A.  
Claire Aristides  
ring, \$575.

**I**f you asked me what the best day of my life was, I would say there was this 24 hours in Croatia..." Margot Robbie is telling yet another story. It is an entertaining European escapade involving boats, caves, midnight swimming in the Adriatic Sea and a mad dash at dawn to catch a plane that is so farfetched it seems unbelievable, were it not actually true. Like most of Robbie's tales – such as the time she thought she was being abducted and sold on the black market in Chile, or when she got a black eye jumping off a boat at midnight this past New Year's Eve (more on that later) – this one is worthy of its own Hollywood movie script, a comedic adventure that one could imagine Robbie herself starring in.

The Australian actress is in high demand in Hollywood after her scene-stealing breakthrough in *The Wolf of Wall Street* catapulted her from *Neighbours* starlet to Tinseltown bombshell. Away from her film projects and red carpet appearances, the amusingly accident-prone 24-year-old is one of those people who seemingly always gets caught in extraordinary situations.

"Yes, I am that friend where everyone goes: 'Of course that happened to you,'" she says with a laugh when I remark that she should have her own Lucille Ball-style show – *There's Something About Margot*, perhaps?

"Honestly, real life is often far more entertaining than the movies ... every time I read a script and I think that would never happen. Then I think, hmmm ... far crazier things have happened!"

We are having breakfast in a private dining room of the Crosby Street Hotel in New York's SoHo district, on a freezing mid-winter's day (it is -2°C outside). It is the morning after the Hugo Boss art prize at the Guggenheim Museum and Robbie is a little hungover. Last night she appeared, rather unusually, in a more androgynous look wearing a plunging black Hugo Boss tuxedo on the red carpet alongside designer Jason Wu and Kate Bosworth.

This morning she is back to her casual boho best – long-sleeved black leotard top, Tigerlily maxi-skirt and a pair of well-loved Acne Pistol boots. She is bare-faced, bright-eyed and beautiful, tucking into a bagel and in desperate need for a cup of tea – she is a tea addict, she confesses. She spent the day before discussing her new film *Focus* in back-to-back interviews, so has lost her voice. Despite this, she can't stop talking – regaling tales of her newfound fame and adventures with boundless enthusiasm, albeit in husky tones.

She is also exhausted after the most intense period of her life, one that saw her transformed from the girl next door in *Ramsay Street* to playing Leonardo DiCaprio's sexy wife and being directed by Martin Scorsese in *Wolf*, in under two years.

"Even I admit I may have peaked too soon," Robbie says laughing. "*Wolf* was so insane and doing it was such a crazy, amazing experience. But once I'd done it, or while I was doing it even, I didn't see how I could possibly move things forward from that because that was just so incredible."

Thankfully, it was only the beginning of her Hollywood tale. Even before *Wolf* premiered in December 2013, to box office success and critical acclaim, she had already completed two other films, including *Focus*, a rom-com heist caper in which she stars as a femme-fatale con artist alongside Will Smith.

It was during those aforementioned 24 hours in Croatia on holiday with her younger brother where Robbie discovered she

had an audition for *Focus*. Cue another Griswold-esque trans-Atlantic adventure to get the role.

"So I'm in Hvar and it's 6am and I had just got the last boat back from this island, I'm walking up the hill back to our hostel, having just had the best 24 hours of my life, and I get back to my room, turn on my phone and there are 10,000 missed calls from my team frantically trying to find me.

"They said: 'You are on a flight to New York tonight, you are reading with Will Smith tomorrow.' I turned to the hostel owner and said: 'How do I get to the mainland?' and he tells me one catamaran leaves once a day in 15 minutes' time ... so if I wanted to make that flight I had to make that catamaran. So I'm soaking wet because I'd just been swimming in the ocean, and within five minutes I just threw anything I could into my bag, yelling to my brother as I'm running down this hill: 'I'll meet you in four days in Italy!' He's like: 'Where?', so I said: 'Um ... Rome!'

"Honestly, it was such a movie moment ... the funniest thing is I didn't even meet him in Rome, I ended up staying in New York because I did the audition and got the role the next day."

*Focus* directors Glenn Ficarra and John Requa were instantly impressed by Robbie, saying they were sold on her sharp wit, "advanced understanding" of making movies, and how she held her own against Smith.

Says Requa: "She was 21 when we first met her and she was very impressive. She's a delight to be around, and one of the most together people I've ever come across. She's really motivated and intelligent and beautiful and she really blew us away. When she auditioned with Will she just came in and owned it and it was immediate. She left the room and we all went: 'Wow.' It was one of those moments where we knew there was something special about her."

Ficarra adds that the pair have become such fans since working with her that "we'll keep asking her to do our movies until she says no".

She was their first choice to star alongside Tina Fey in *The Taliban Shuffle*, a comedy set in Afghanistan, which is one of five films Robbie currently has in production, including *Suite Française*, a romantic drama set in German-occupied France during World War II, the sci-fi *Z For Zachariah*, *Tarzan* (she plays Jane, of course) and *Suicide Squad*, based on the DC Comics series about a team of super-villains, which also stars Smith.

Her screen chemistry with Smith is palpable in *Focus*, and the pair bonded off-screen.

"Will is the loveliest person," Robbie says. "I'd heard he was the nicest guy ever, so funny, so professional, and I thought: 'He can't be that great', and then I got on set with him and I was like: 'You are that great, I want you to be president of the world because you are amazing!'"

And thoughtful, too. It was Christmas time when they were filming in Buenos Aires, and she was feeling incredibly sad that she wasn't in Australia partaking in the family tradition of putting up the tree with her younger brother.

"Will asked me what was wrong, then the next day he asked if I could go to his hotel room. So I go up there with my mum, who was staying with me, and he'd somehow found a Christmas tree in Buenos Aires and bought the decorations, and put on Christmas music and he was like: 'Here, you can put up your tree.' It was so lovely, I was on cloud nine after that." ▶





**Opposite:**

Balenciaga dress, \$4,475. Vanrycke cross earrings, \$1,100. On right hand: Claire Aristides ring, \$575. Monique Péan ring, \$1,415. On left hand: Cartier ring, \$760. Aurélie Bidermann ring, \$145. **This page:** Altuzarra jacket, \$2,250, and dress, \$7,840. Tiffany & Co. earrings, \$11,500. Tom Ford shoes, \$4,470.



Marni dress, P.O.A.  
Tiffany & Co.  
earrings, \$11,500.  
Cartier ring, \$760.



The actress grew up on the Gold Coast, spending her weekends surfing or visiting extended family on her grandparents' farm in Dalby. Despite her endless travel and back-to-back work commitments, she remains extremely close to her family, including her grandparents and siblings: two brothers and her older sister, who Robbie supported at birthing classes. As a result she has a special bond with her seven-year-old nephew, and considers him "kind of like my son too – he's an absolute ratbag, but I adore him".

She also remains tight with her friends – including the 16-strong group of girlfriends from high school nicknamed the "Heccas" (apparently derived from someone calling someone a "hectic mole" in class) and her childhood friend Sophia, her personal assistant.

**I**n person, Robbie comes across as a warm, carefree young Australian who just wants to travel the world and have fun while doing her dream job. But behind the bubbly persona is also a very savvy actress carefully crafting her own success, choosing roles in a range of genres as part of a career trajectory that has been in place for years. As Ficarra points out: "I think Margot has a master plan and she's sticking to it ... she's diversifying, which is always the sign that someone can go the distance."

Robbie has been taking dialect coaching since she was on *Neighbours* to perfect an American accent and be more appealing to Hollywood casting agents. She boasts an array of dialects, among them British and various American, including the Brooklyn drawl she executed flawlessly in *Wolf*. For *Taliban*, she had to learn South African – "by far one of the hardest accents to master".

Her Melbourne-based dialect coach, who taught her how to re-build her mouth muscles and re-train her native Queensland tongue, often travels to film sets to assist her.

"The accents are really one of the most fun parts about creating a character," Robbie says, after giving me a quick lesson in how to speak American. "Because once you don't sound like yourself, you don't feel like yourself and half your work is done. Then you put on your clothes and make-up and you don't look like yourself either and you've created a character. Look at Cate Blanchett: you don't really know what she's like in real life because she always creates such great characters. That's something I strive towards, to create that character every time. I don't want people to say: 'There's Margot.' My friends say they forget it's me on screen until I laugh – I haven't mastered being able to change my laugh yet!"

Despite her big-screen sex appeal, she is determined not to be typecast as the bombshell.

"After *Wolf* everyone wanted me to play a similar role because they thought I nailed it," she says. "But I don't want to be pigeonholed or typecast as the trophy wife or the pretty girlfriend; those roles aren't often fulfilling in a creative sense."

Her next two films are a step away from the sexy blonde we've seen her play in *Wolf* and *Focus*. In *Z For Zachariah* she has freckles and wears boyish clothes, and in *Suite Français* she is virtually unrecognisable, transformed into a plain farm girl with a dark brown, frizzy-haired wig, stained yellow teeth and dirt under her fingernails: "I looked disgusting and I was so happy."

"The main goal is to work with great film-makers, but one of the smaller goals is to always play a character that's very different to the last one I played. It's not that I looked pretty in *Wolf*, so I have to now show ugly, though that helps ... but the idea was just to keep playing characters that are different."

"They're always going to have characteristics that are similar, because people are so multifaceted. But as long as they're all strong women, I want that to be the only common denominator. I want them to be strong and capable women in their own way. I don't ever want to play a weak or unsubstantial role."

Perhaps she is subconsciously choosing roles that reflect parts of her own personality, I suggest.

"I guess so, I've never thought of it like that," she says. "But yeah, I have my strengths and weaknesses, I have real problems saying 'no' to people, I procrastinate. I have a whole list of things that you wouldn't associate with being a strong woman and yet I've got a list of things you would ... but I'm definitely not a pushover."

Her next role is set to prove that point: Robbie will play the super-villain Harley Quinn, the Joker's kick-ass, fast-shooting, acrobatic girlfriend, in *Suicide Squad*. While on holiday in Australia over Christmas, Robbie spent up to five hours a day undergoing stunt training for the role, balancing physical and weights training with martial arts, gymnastics and shooting at a gun range on the Gold Coast. She was also on a calorie-controlled health food diet to get her body into shape for the character's harlequin-patterned catsuit.

"To do these sorts of stunts for a superhero action movie you have to have an enormous amount of strength, and my character is meant to do gymnastics and be efficient with weapons and fighting and all that sort of stuff," she says. "I grew up shooting rifles on the farm, but I can't reload a revolver in two seconds."

Her inner tomboy is exposed as she admits she gets a thrill from being at the gun range: "It's wicked – getting to shoot a revolver as much as I want is really cool."

"And I'm enjoying the jiu jitsu, like I love watching UFC fighting on TV, I'm fascinated by the grappling – what are they trying to do? But now I can understand the technical accuracy – with the martial arts it's more about the technical and not just the physical strength. So it makes sense if I'm going to play a female character who needs to knock out big dudes with one hit. It's good for my character, but I think it's also an awesome thing for women to learn because it's not about size or strength, you could really do damage or defend yourself if you needed to."

While she is enjoying creating the different facets of characters in front of the camera, Robbie admits she is already planning to write, direct and produce her own film projects.

"I always want to keep acting, but I find it so hard to be on set and not want to try out all the jobs that go into making a film, so I'm now starting to move into finding pieces to turn into films and seeing how that goes and being a part of that process," she says.

There are already a couple of projects on her radar, including one on the infamous American cult leader Jim Jones, whose 918 followers died in a mass murder-suicide in 1978, known as the Jonestown Massacre. "I have a morbid fascination with cults, and I think that's a really interesting story that I've had my eye on," she says. ▶



Mary Katrantzou  
dress, \$15,980.  
Vanrycke cross  
earrings, \$1,100.  
Sarah & Sebastian  
earrings, \$145.



Rodarte dress, P.O.A.  
Tiffany & Co.  
earrings, \$11,500.

Another is a gritty remake of *Calamity Jane*, the American frontierswoman and heroine of the Wild West, most famously portrayed in the 1953 musical starring Doris Day.

"There's been lots of *Calamity Jane* movies – most have been musicals – but if you actually look into her life, she turned into an alcoholic. She was this Robin Hood figure, and she was in love with one of the bandits who didn't love her back – it's actually an insane story, it's interesting and really dark, and I would really like to get that film made."

When I point out that a *Calamity* project could possibly be fraught with danger, given her amusing propensity for accidents, she laughs: "Can you imagine me doing a Western? Can you imagine the injuries I would sustain? Oh, my god!"

Jokes aside, Requa says directing and producing is a natural progression for Robbie's talent: "She has such a really amazing scene sense, she's often understanding the scene better than anyone. Glenn and Will and I have a combined 60-odd years of film experience, and yet she would be like: 'No, boys, you can't do that.' She's really sharp ... she's got a bright future, she has the instincts – a director recognises a director, and she's got it."

**W**hile fame and recognition are a by-product of the Hollywood machine, Robbie shies away from being in the public eye in her down time. She doesn't really do social media – her friends run her Instagram account – and she avoids paparazzi like the plague.

She recounts the first time she ever read comments on a story online underneath paparazzi shots of her, soon after *Wolf* was released: "I started reading the comments and I remember my mum was with me and we were sharing a bed and I thought she was asleep, so I got into bed and I was bawling my eyes out. I was crying into my pillow, and she just started patting my back. I said: 'Mum I don't think I want to do this.' And she said: 'Darling, it's too late not to', and I realised this is just going to be a part of my life now."

It is the first time all morning Robbie appears vulnerable, and I am suddenly reminded she is just 24 years old.

"That stuff sucks, but I don't want to complain about it because I'm so lucky to be in this situation and that's just one of the downsides," she says quietly.

Having sudden fame and fortune puts pressures on her relationships, she admits, adding that she works extra hard to sustain her relationships, such as making 3am Skype calls for birthdays or to support girlfriends going through break-ups between work meetings and 18-hour days on movie sets.

"It is very isolating and it does put a weird vibe on your friendships because everyone is really conscious that there's a photographer in front of them and everyone gets weird and uncomfortable."

She laments the need for more support of young women in Hollywood, whether it be through agencies or older actresses mentoring new stars about what they are getting into.

"I haven't really had anyone give me advice, but I remember having a meeting with Guy Ritchie – one of my favourite directors

– and he said: 'You're starting out and things are going to get crazy, it's like sending a little lamb out into the wilderness into the wolves.' No-one tells you how to deal with it, so you just try and deal with it along the way, but I get why people get so messed up because it's so weird. I think the best way to try and deal with it is with dignity and grace, but sometimes it's just hard to execute that in the moment I guess."

Despite spending a lot of time in the US working (and indulging in her favourite sport of ice hockey whenever she can), she has set up home in London. The British capital gives her freedom, she says, and the Brits seem to love her too – she was recently nominated for a 2015 Rising Star BAFTA award, the first Australian female to be named as such.

So while her day job involves mingling with the likes of Meryl Streep, Julia Roberts and Prince William, attending the Oscars, and flying to different parts of the world every other week, she is revelling in the ordinariness of being a young Australian enjoying the classic rite of passage: living in a share house in south-west London. In her down time she travels anonymously on the Tube and catches up with her housemates over a glass of wine or a cup of tea, her favourite beverage. "Our house are all big tea drinkers. We have nothing in the fridge, just some stray beers, some leftover pizza, a random jar of capers ... and then you open up the tea drawer and we've got the finest teas."

While Robbie will not discuss her love-life – she was last believed to be dating Tom Ackerley, a British assistant director she reportedly met on the set of *Suite Français* – she happily admits her desire to settle down, get married and have babies once her career has calmed down. And, not surprisingly, she already has a plan in mind: "Probably not for about 10 years, because I've got so much to do before then, but I really want to have four kids ... I'd love them to have adorable little American accents, but I do want to bring my kids up in Australia; it's such a good lifestyle."

Robbie was back in Australia over the Christmas holiday period enjoying an extended break before embarking on this year's daunting workload, which includes non-stop work and travel until October.

After spending Christmas with her family on the Gold Coast, she went skydiving in Byron Bay with friends, then chartered a yacht and sailed around the Whitsundays, bringing in the New Year island-hopping and soaking up the Australian summer. But, of course, it was not without a Margot-esque adventurous tale.

"It was so divine, we were on a boat the whole time just completely on our own, snorkelling and exploring islands and climbing rocks and watching the sunset ... it was gorgeous," she says when we speak again in January.

"But, of course, I'm so accident-prone. On the first day I almost broke my toe jumping into the dinghy and it was so bruised, then the second day I was climbing the rocks and cut my whole hand open, and then the third day was New Year's Eve. We were all jumping off the roof of the boat at midnight and my friend had a big watch on, and I jumped onto her by accident and hit her watch ... The next morning I had a black eye," she breaks out into laughter again. "I was like: what a great start to 2015!"

There's something about Margot, indeed. ■





Tom Ford sheer gown with  
bra, \$19,250, and  
pants, \$1,030.

Hair: Sophie Roberts  
Make-up: Tyron Machhausen  
Manicure: Gina Viviano  
Set design: Todd Wiggins at  
Mary Howard Studio  
Production: Dayna Carney at  
Management Artists

# Free love

Captured by her husband, *VOGUE* photographer Benny Horne, Julia Stegner and their daughter Emma *RELIVE* the 70s in an *intimate* series of soft-focus vignettes, all flares, prints and *flowing* dresses.

Styled by Christine Centenera. Photographed by Benny Horne.



Victoria Beckham  
vest, \$1,795,  
and skirt, P.O.A.  
Christopher Kane  
shirt, \$795, from  
Belinda. Tiffany & Co.  
gold chain, \$835  
and pendant, \$975.  
All prices  
approximate; fashion  
details last pages.



Givenchy by Riccardo  
Tisci vest, \$8,000,  
and blouse, \$6,100.  
Kenzo pants, \$540.  
Smoky quartz ring,  
\$750, from  
Rutherford. Céline  
shoes, \$645.



Christian Dior jacket, \$5,100, top, \$1,450, and skirt, \$3,800. Gucci shirt, \$1,075, and sunglasses, \$490. Aurélie Bidermann ring, \$143. Antique citrine ring, \$3,800, from Keshett. Coach shoes, \$360.



Burberry Prorsum  
jacket, \$6,395.  
Thakoon dress,  
P.O.A. Antique gold  
chain, \$475, from  
Kalmar Antiques.  
Aurélie Bidermann  
ring, \$145.



Valentino dress,  
P.O.A. Mega Mega  
Projects ring, \$530.



Louis Vuitton jacket,  
\$6,000, pants,  
\$4,500, and shoes,  
P.O.A. On right hand:  
Cartier ring, \$760.  
On left hand: Aurélie  
Bidermann ring,  
\$145. Repossi  
ring, P.O.A.



Gucci jacket, \$2,855,  
pants, \$765, and belt,  
\$560. Smoky quartz  
ring, \$750, from  
Rutherford.



Céline jumpsuit,  
\$2,610, belt, \$395,  
and shoes, \$645.  
Smoky quartz ring,  
\$750, from  
Rutherford.



Erdem dress, \$8,575.  
Georg Jensen cuff,  
\$1,150.





Chanel jacket, \$5,725, from the Chanel boutiques. Current Elliott top, \$220. Vintage Chloé jeans, \$295, from [www.caramiavintage.com](http://www.caramiavintage.com). Aurélie Bidermann necklace, \$7,885. Smoky quartz ring, \$750, from Rutherford. Salvatore Ferragamo shoes, P.O.A.



Hermès top, \$6,185,  
pants, \$1,365,  
and belt, \$1,070.



Saint Laurent jacket, \$15,426, top, \$1,315, and scarf, \$390. Gucci jeans, \$765, and boots, \$1,120. Antique bracelet, \$2,600, from Kesheff. **Beauty note:** Maybelline SuperStay 24HR Makeup in Classic Ivory.



Prada dress, \$3,010,  
socks, \$150, and  
boots, \$2,180.



Stella McCartney top,  
\$3,155, and skirt, \$1,455.  
Georg Jensen cuff, \$1,150.  
Hair: Nicolas Jurnack  
Make-up: Tyron Machhausen  
Manicure: Geraldine Holford  
Production: Kristin Kochanski  
Model: Julia Stegner



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# Do it with flare

Long derided as the decade of garish garb, the 70s have been REVIVED. But this time around it's only the best bits that designers are resurrecting.

*Get ready to disco*, writes Lynn Yaeger.

**O**nce there were teenage bedrooms all over the world with posters of a flaxen-haired Farrah Fawcett beaming from the walls; once Barry Gibb blared from every hi-fi; once polyester populated closets humble and grand, and bell-bottoms tolled from every wardrobe in the land. You might be too young to remember these glorious days (even your parents may be too young to remember!) but, believe me, this was a time of enough revolutionary fashion fervour and insane sartorial hijinks to make Ali MacGraw's Jenny Cavilleri in *Love Story* – hooked up to an IV on her deathbed – sit bolt upright in amazement.

I'm telling you all this by way of introduction to this personal, highly incomplete, admittedly quirky meditation on the fashions of the 1970s, a subject much on stylish minds these days as its fingerprints (not to mention its platform-heeled footprints) were all over the spring/summer 2015 runways. At Chloé, there were buttercup-yellow peasant frocks; at Lanvin, caftans worthy of Talitha Getty; at Vuitton, rambunctious leather mini-skirts. At Valentino we saw sheer, starry ankle-grazers; Pucci suggested tie-dye; Tom Ford promulgated glam rock. The flowery fantasias at Erdem were so reminiscent of a particular fashion moment that an editor friend of mine dubbed it the "Picnic at Hanging Rock" collection.

If you have any doubts that we are experiencing an intense 70s revival, just take a look at model-of-the-moment Natalie Westling in the current Miu Miu ads, sporting a macramé vest over riotous prints, staring vacantly out from magazine pages, her hair an uncanny shade of russet straight out of a bottle, her sullen expression ready to glare at the cops from behind an antiwar picket sign. (And speaking of demos, could those placards at the Chanel spring/summer 2015 show with slogans like "History is her story", be read as a burst of faux-nostalgia for the feminist manifestations of the 70s? It was easy to imagine that Cara Delevingne had a well-thumbed copy of Germaine Greer's *The Female Eunuch* in the pocket of her tweedy Chanel pants suit.)

If today's penchant for all things 70s proves one thing, it is this: there is no shame in having nostalgia for nostalgia. Case in point: in 1971, Yves Saint Laurent sent out his homage to the "années 40s" – the World War Two years – fur "chubby" jackets, head wraps and tailored suits, a collection that touched a raw nerve in Paris, when the liberation was less than 30 years in the past, when collaborators and partisans could still be found sitting next to each other on the métro, and where some Parisiennes didn't think that recycling of

these painful memories was maybe such a good idea. Forty-odd years later, Hedi Slimane (who has inherited the mantle at Saint Laurent and is generating his own brand of controversy) sent out another version of these 1940s tropes, now filtered through the lens of the 70s, though the intended wearers would be the grandchildren, even great grandchildren of those French fighters.

Of course, it's impossible to sum up a decade as various, as explosive, as frankly nutty as the 70s with a few pithy (or maybe even several hundred) examples. If the 1960s represented the first time you could let your imagination run free, shopping at vintage stores, channelling your inner cowboy, Indian, fairy princess gaucho, and so on, the 70s continued to encourage that fierce individualism – for good and, let's face it, sometimes really, really bad. Anyone care to remember bedazzled denim? Unisex leisure suits? Daisy Dukes worn with Earth Shoes? Grotesque prints that migrated from the living room sofa to the hirsute chests of the guys in your life?

But, of course, not everything from that particular decade, or any decade, is goofy and embarrassing, or else why we would be hell-bent on reliving it in the first place? To prove just how incredibly chic clothing from this era can be, let's examine these 10 special years by viewing in delicious close-up the incredibly cool consorts of those fun fellows, Mick Jagger and Keith Richards, themselves having achieved legendary status as style idols. (Oh, the Stones in the 70s! *Sticky Fingers*, *Exile on Main Street*, *It's Only Rock 'n Roll*.)

## ANYONE CARE TO REMEMBER BEDAZZLED DENIM? UNISEX LEISURE SUITS?

Jagger was 27 in 1970, when he met Bianca de Macias. In May 1971, she showed up to marry the rocker in Saint-Tropez in an ivory Yves Saint Laurent skirt suit, and it was like a blast of cold air blowing away the hippie excesses of the 60s; a fresh welcome to the new decade. Bianca hung around until 1978. Her replacement – another 70s fashion glamazon, model Jerry Hall, had a far longer run, having four kids with Jagger and staying with him for 22 years, at least part of that time working giant gold hoop earrings, laced corsets, pastel pants-suits and shiny skin-tight trousers. On Keith's side of the equation, pencil in Anita Pallenberg, who favoured cushy fedoras, slouchy sweaters and statement jewellery. And then there is the love of Richards's life, his current wife of 31 years, the model Patti Hansen, who embraced another version of the 70s aesthetic, the sunshiny California girl. (Though in fact Hansen hails from the other side of the American continent, and was discovered by a model agent as a young teenager, selling hot dogs on the beach in Staten Island, New York.) ▶



**Above:** Marisa Berenson in 1976.  
**Below, from left:**  
Farrah Fawcett, 1978;  
Mick Jagger and Jerry Hall, 1979;  
Ali MacGraw in a publicity shot  
for *Love Story*, 1970;  
Faye Dunaway and  
Jack Nicholson in  
*Chinatown*, 1974.





**From top left:** models recreate a 70s-style protest for the Chanel spring/summer '15 show; **Top right:** Cara Delevingne in a grey tweed suit; **Bottom left:** A boat named 'HALSTON'.

THIS SEASON, AT LEAST, YOU CAN STRAP ON YOUR PLATFORM PUMPS AND TROMP DOWN FIFTH AVENUE



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Or if you're not particularly a Stones fan (is that even possible?) maybe you would like to reflect on these fashions as reflected in the cinema of those halcyon years. Woody Allen's 1977 *Annie Hall* actually spawned an entire eponymous style: Diane Keaton's floppy trousers, oversize white shirts, men's ties and trademark hats, based on her own personal preferences. (These many years later, this great lady still rocks red carpets in tuxedo-based ensembles.) In 1976's *Network*, Faye Dunaway makes a compelling argument for a narrow skirt and a pussycat-bowed blouse. In 1974's *Chinatown*, this same actress argues for slouchy suits and cocked felt chapeaux, in yet another example of decade-scrambling – the movie takes place in Los Angeles circa 1937 but the sartorial moment is pure 1970s. Likewise, Olivia Newton-John, supposedly playing a transfer student in 1978's *Grease*, arrives from Australia to some mysterious mid-20th century California town where Eve Arden is the high school principal, showing off a disco-worthy off-the-shoulder leotard top.

I may be the only person who craves Susan Anspach's sheepskin coat in *Five Easy Pieces* (the rest of you, if you remember anything, remember the sandwich scene). But legions of readers, I am quite sure, can recall John Travolta's flared white trousers from the iconic *Saturday Night Fever*, the film that made disco music, disco fashions and even a swinging paint can unforgettable.

But here's the thing about the 70s: a few years after *Love Story*'s Ali MacGraw was bustling through the college campus in schoolgirl scarf and beanie, her little sister was dying her hair fuchsia in their parent's bathroom sink, shredding her jeans, raiding her mother's sewing basket for safety pins and wishing desperately

that someone would mistake her for Debbie Harry. (And if this particular version of the 70s did not show up on runways for spring 2015, who knows what the near future holds? Would anyone be surprised if Slimane starts hanging out in the lobby of the Chelsea Hotel with Sid Vicious and Nancy Spungen in the next season or two?)

And maybe Ali/Jenny herself would have ripped out that oxygen tube (because she was only pretending to die, to get rid of the awful Oliver), shed her muffler and kilts and camel coat, zipped herself into a Halston catsuit, or a glittering Bob Mackie gown, or a particularly provocative version of a Diane von Furstenberg wrap dress – the frock that made the cover of *Newsweek* in 1976! – and slipped past the doorman at Studio 54. There she could hang out with a turban-wearing, caftan-sporting Marisa Berenson, or perhaps catch a glimpse of Jane Birkin, visiting from Paris, though not yet carrying the carryall that bears her name. (Fun fact: the Birkin bag wasn't so called until 1981. "I'd been upgraded by Air France on a flight to London," Birkin told the *Telegraph* in 2012. "I'm not quite sure what type of bag I had with me ... the man next to me said: 'You should have one with pockets.' I said: 'The day Hermès make one with pockets I will have that,' and he said: 'But I am Hermès and I will put pockets in for you.'")

Okay, so maybe you can't turn the beat around at Studio 54, Régine's or Annabel's anymore and the days of grabbing the latest copy of *Oz* off the newsstand are long vanished. But this season, at least, you can strap on your platform pumps and tromp down Fifth Avenue, or the Rue Saint Honoré, or Collins Street or Pitt Street dressed in a rainbow caftan over a Lurex tube top, your furry patchwork Gucci vest, your Pucci tie-dye floor-grazer, your peek-a-boo Miu Miu macramé, as if you are headed for the polyester-clad arms of John Travolta, waiting for you in some imaginary disco dance hall where the call to get up and boogie never fades. ■



Nicole Kidman  
with survivors  
of violence in a  
temporary camp  
in Port-au-  
Prince, Haiti.

“I WISH PROGRESS  
WOULD BE MUCH,  
MUCH FASTER BECAUSE  
I KNOW WE ARE READY  
FOR IT, RIGHT NOW”



# Time to act

As we CELEBRATE International Women's Day on March 8, and the 20th anniversary of the Beijing World Conference on WOMEN, UN Women goodwill ambassador Nicole Kidman *speaks out for change*.

**W**hen I visited Haiti after the devastating 2010 earthquake I saw whole neighbourhoods of homes, shops and offices reduced to rubble. People had nowhere to live except in tents, miles and miles of them, all hot and suffocating under the tropical sun.

It was horrifying, an unimaginable hell. Yet in the midst of this, there were women, doing what we do to rise up, to move forward, carry on and make a difference. One was a teacher who had lost her house. It was just a pile of concrete with all her belongings – her clothes, furniture, family photos – destroyed inside. But she was still bringing kids together from her neighbourhood, every day, so they could keep learning until schools reopened. She remains one of my personal heroes.

Women make huge contributions to our economies and societies. But we also have rights that are indisputable and women everywhere deserve to live with full equality and completely free from any form of discrimination.

So it saddens me when I look around and see how far we still have to go. I wish progress would be much, much faster because I know we are ready for it, right now. Instead, I worry when I think about the future for my daughters, and the battles they may have to fight, even coming from a very fortunate background.

The issues are many. At least one in three women and girls will be subjected to violence in their lifetimes. At any given moment on any day, a woman is being brutally beaten in her home. Even beyond the terror and trauma of that experience, she may sustain permanent injuries or lose her life. Then there are very young girls forced to marry, their childhood destroyed. Other girls will suffer searing pain as their genitals are mutilated, leaving a lifetime of physical and mental scars.

Violence is a particularly horrific form of gender discrimination. Others undercut all aspects of women's lives, in every country of the world. Almost 80 per cent of parliamentarians are men. How is that fair representation, when half the population is female? In most countries, women earn less than men and they often have the worst, most insecure, jobs – the ones that men don't want.

Like my proudly feminist mother, I want my children paid according to what they can do, not according to the lottery of birth. We need more

women in political office, more women who will stand up for issues that otherwise never see the light of day – child care, for example, and services that poor women desperately need to improve their lives.

I'm tired of waiting for the tide of discrimination to turn. It is turning, but too slowly. We need to speed it up. Otherwise, at current rates of change, it will be 60 more years before women reach parity in parliaments and 80 more years before women and men equally share economic opportunities. It is a sad and chilling thought that at this rate my own children may be grandparents before equality arrives.

I am proud to be a UN Women goodwill ambassador and as a friend and mentor, I encourage all the women I know to aim high, to know their own worth, and to never be afraid. As a mother, I teach my children to live with respect for others in all their wonderful cultural diversity, to aspire to humanitarian goals and to reject discrimination against themselves or anyone else.

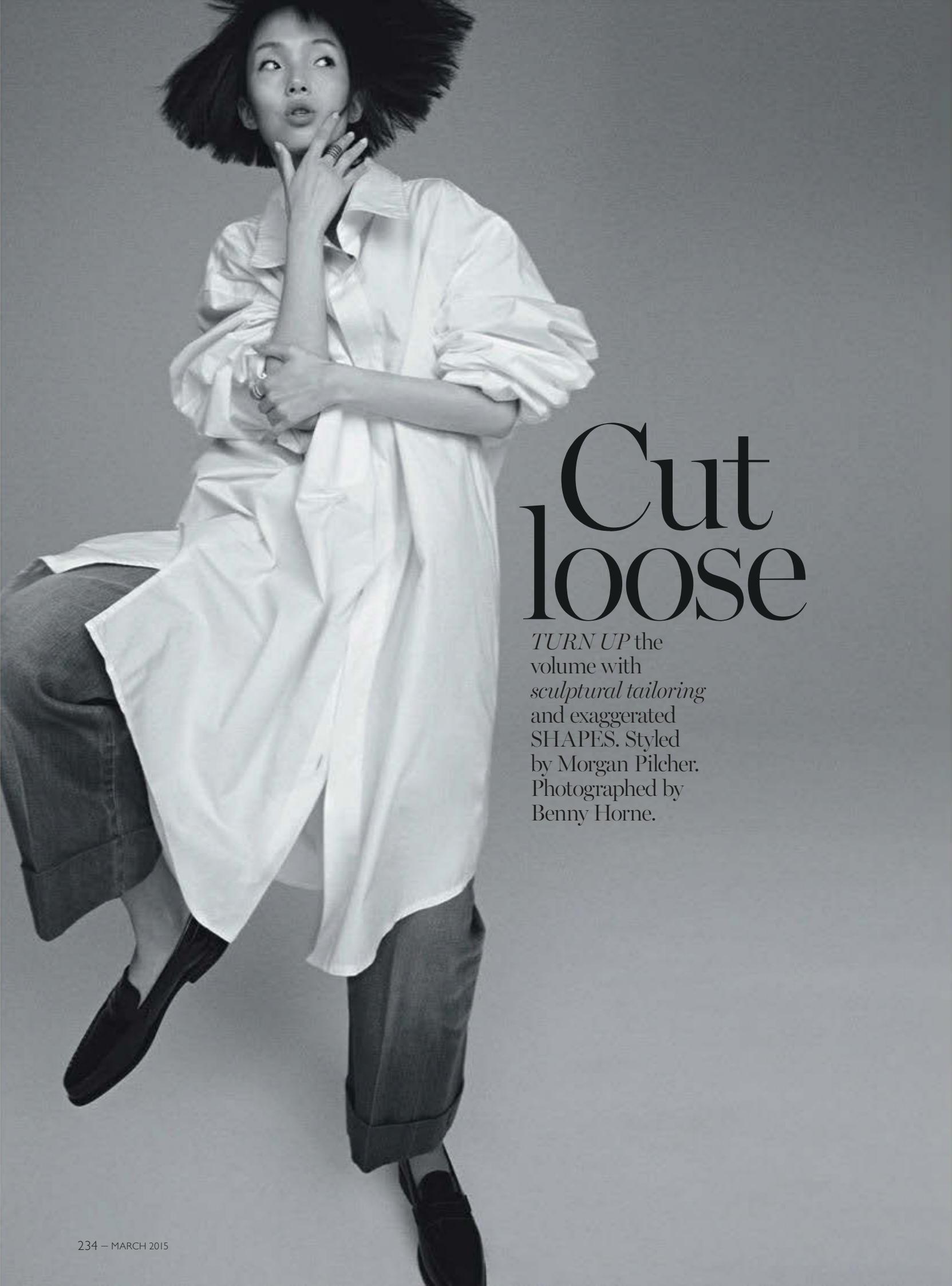
We all have opportunities to speed up the pace of change, particularly right now, as the world is about to celebrate the 20th anniversary of the Beijing Fourth World Conference on Women. This was a remarkable moment in history when countries everywhere committed to gender equality and specific steps to achieve it, such as ending violence, upholding women's economic and political rights and ensuring all women and girls could go to school. I remember the great hope that we were on the verge of a new era for women.

A lot has happened since then. Women's movements have become powerful forces, successfully changing laws and challenging social practices. Many men and boys have become involved, too, because they believe in equality and because they know that discrimination hurts them as well.

The Beijing conference gave us a sense of how we could move forward and the confidence that if we all came together and spoke up together, the possibilities were limitless. We could, even in our own lifetimes, live in a world without discrimination. But we are not there yet.

What can you do? Take whatever action you can towards a more equal world. It can be small or large. It can be within your family, your friends, your community, your nation. Speak out for yourself and for everyone you know. Do it right now. And then do something more. Don't hesitate. Act with hope.

I'm ready for equality. Are you? ■



# Cut loose

*TURN UP* the volume with *sculptural tailoring* and exaggerated SHAPES. Styled by Morgan Pilcher. Photographed by Benny Horne.



**Opposite:** MM6 shirt, \$525. Gucci pants, \$1,315. On right hand: Repossi ring, \$5,615. On left hand: I-100 ring, \$315. Meander shoes, \$450, from a selection at David Jones. **This page:** archival Comme des Garçons jacket, P.O.A., from New York Vintage. Chanel pants, \$2,580, from the Chanel boutiques. Jennifer Fisher neck cuff, P.O.A. I-100 ring, \$315. Meander shoes, \$450, from a selection at David Jones. All prices approximate; fashion details last pages.



Sportmax top,  
\$1,330. Bottega  
Veneta pants, \$760.  
Lola Hats hat, P.O.A.





Bassike jacket, \$795, and  
pants, \$495. Equipment  
shirt, \$255. Patricia  
Underwood hat,  
P.O.A. Meander  
shoes, \$450, from a  
selection at David Jones.





Emporio Armani top,  
P.O.A. Theory shirt,  
\$265. Tome pants, \$790,  
from a selection at Myer.  
Patricia Underwood hat,  
P.O.A. Pierre Hardy  
shoes, P.O.A.



Chadwick Bell jacket,  
\$5,180. Dolce &  
Gabbana dress, P.O.A.,  
from a selection at  
David Jones.



Miu Miu top, \$1,150.  
The Row skirt, \$1,815.  
Stylist's own hat. I-100  
bracelet, \$365, from  
[www.one-onehundred.com](http://www.one-onehundred.com). Wolford socks,  
\$45. Dieppa Restrepo  
shoes, P.O.A.



3.1 Phillip Lim vest, \$435.

Hermès shirt, \$1,535.

Archival Comme des Garçons pants, P.O.A., from New York Vintage.  
Woman by Common Projects shoes, \$560.

**Beauty note:** Toni & Guy Hair Meet Wardrobe Smoothing Lotion.

Hair: James Rowe  
Make-up: Kaoru Okubo  
Manicure: Geraldine Holford  
Model: Xiao Wen Ju



Kendall Jenner wears a Saint Laurent jacket, \$6,940, top, \$4,660, skirt, \$7,815, hat, \$1,445, scarf, \$475, and belt, \$285. All prices approximate; fashion details last pages.

STYLIST: TARIKA SIMMONS

# The real deal

She's a social MEDIA SENSATION, but her DRIVE and irrefutable beauty have also propelled Kendall Jenner to *model stardom*, writes Emma Elwick-Bates. Photographed by Patrick Demarchelier.

**I**t's called Sphere-360°. Download immediately!" instructs Kendall Jenner, her face illuminated by her iPhone 6 across a table at the Bowery Hotel's Gemma restaurant in New York. This app, she swears, will change my life.

A willowy 19-year-old brunette, Jenner emerged as an unequivocal star at the spring/summer collections. She walked 13 major shows and became the talk of the fashion crowd, from New York's front row to dinners at Paris's Caviar Kaspia to Twitter, where she topped the season's most-discussed personalities. "Kendall is the new pop-culture model," declares Balmain creative director Olivier Rousteing, talking from his Paris office. "She's inspiring girls in the way Claudia Schiffer or Naomi Campbell did. They aspire to look like her." As an It girl, Jenner is the perfect storm: raised from the age of 11 in front of reality-show cameras documenting her Kardashian half-sisters, she has recalibrated the public/private filter of her generation. Unlike other contemporary models who have learned how to harness social media to further their careers, Jenner has grown right out of the belly of the beast. She is a self-created phenomenon, with some 17 million Instagram followers; the modelling came later. "I enjoy letting my fans into my world," says Jenner, dressed today in skinny gray Point Sur jeans, a Rag & Bone T-shirt and a Barbara Bui fringed leather jacket. "Instagram is my edit of my life."

Along with her digital ease comes the one-two punch of her extraordinary classical beauty, worthy of a Goya portrait: huge, wide-set eyes, well-drawn eyebrows, pillow-like lips, lush cheeks, feminine curves. "She has that dichotomy: darkness and sweetness at the same time," observes Givenchy designer Riccardo Tisci, who cast her in his autumn campaign. Tisci was struck by her unwavering work ethic – another hallmark of the ambitious, tech-savvy stars of right now. "She arrives with a big smile on her face because she feels privileged to be able to do what she wants to, and that's priceless," adds Tisci. "She works hard, and it pays off." Jenner recalls that her parents – her manager-mother Kris and former-Olympian father Bruce – would wake her up three hours before school to do extra study. "I learned early that being a

perfectionist and providing quality was the only way to do business," she says matter-of-factly. "Workaholic is a good word in our house."

There is nothing laissez-faire about Jenner. "I am a very competitive person," she declares. Before she decided to "step up and get serious" about modelling, she was a successful athlete at school (soccer, basketball, dodgeball) and an accomplished equestrian who excelled in hunter-jumper competitions. To show her dedication to her new career path she quit riding, and sold Ladybug, her Paint Horse. "I will go back to riding one day – when I have kids. I have such amazing childhood memories of being on horseback." Kids? Yes, Jenner has her life planned, though there is no boyfriend at the moment: "It's a cliché, but I genuinely am too busy. Or should I say picky?" When she has down time, she likes to spar at New York's

Gotham Gym – a popular haunt with Victoria's Secret models. "It's a hard-core workout, but it gets the aggression out. I've really bonded with my trainer. I've not knocked him out yet!"

Back home in LA, she recently bought an airy high-rise apartment in Beverly Hills with her modelling earnings (her floating Arteriors chandelier garnered 477,000 likes). Here she throws parties for such friends as Gigi Hadid, Hailey Baldwin and Jaden and Willow Smith. "We dance crazily to our favourite music," she says. (Straight-talking feminist rapper Tink's hit *M.E.N.* is at the top of her playlist.)

Jenner's latest power move? She has been chosen as the new global face of Estée Lauder, news that came by text backstage at the Sonia Rykiel show – and then had to be kept secret pending the announcement last November. Mikael Jansson shot her first campaign, alongside Carolyn Murphy and Joan Smalls. For Lauder – which for many years picked movie stars to represent the brand for the wider audience they could bring to the table – its new 360-degree star has the add-on of her built-in social-media following. And just to underline the point, the company had Jenner launch the news via Twitter and Instagram.

As Estée Lauder herself once famously said: "I didn't get here by dreaming or thinking about it, I got here by doing it", a tenet in absolute synchronicity with the young woman sitting across from me. "This is my career now," she says, "and I want it to be a long one." You can see the determination in those big brown eyes. ■



Bottega Veneta dress  
\$16,170. Van Cleef &  
Arpels bracelet set with  
diamonds, P.O.A.  
**Beauty note:** Estée  
Lauder Pure Color  
Blush in Hot Sienna.



Alexander McQueen  
jacket, P.O.A. Marchesa  
dress, P.O.A. Chanel  
Fine Jewellery bracelets,  
\$165,000, and \$57,270,  
from the Chanel  
boutiques.

Hair: Esther Langham  
Make-up: Dick Page

THE REAL HOUSEWIVES  
OF  
MELBOURNE



*Bling It On.*

SUNDAYS 8.30<sup>PM</sup>  
EDT

**Arena**

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**FOXTEL**

## Style dynasty

Angela Missoni's *boho-luxe* dream house in the hills outside Milan has become home base for a famous FASHION clan rebounding from heartache.

WORDS: ANDREA LEE  
PHOTOGRAPHS: ADRIAN GAUT



The family room, with Tracey Emin's *Neon Life*.



A 1970s dining table and 1980 Missoni rug in the pool room.

“It’s the house of my dreams,” Angela Missoni says. She is talking about her beloved villa in the hills northwest of Milan, but her words also evoke other meanings of the word “house”: the idea of a dynasty and, in the fashion world, a company of historic stature. All these definitions converge on a summer afternoon when the designer; her mother, Rosita; her children, Margherita, Teresa, and Francesco; her partner, businessman Bruno Ragazzi; and Margherita’s one-year-old son, Otto, come together for what is essentially an informal acknowledgment of a new phase in the life of the famous fashion clan. It’s not precisely a celebration, since 2013 was a traumatic year: Angela’s brother Vittorio, who played a vital role in Missoni, died in a plane crash; then, just a few months later, Angela’s father, Ottavio, the patriarch who founded the company in 1953, passed away. During months of mourning, Angela and her surviving brother, Luca, kept business – and the family – going.

Angela’s villa in Brunello, the small town near Sumirago that is home to the company headquarters, has become the gathering place for the Missonis. Built in 1965 and lovingly renovated by Angela, the house is filled with a colourful, eclectic mix of Missoni fabrics, contemporary art, heirlooms, children’s furniture and kitsch trinkets. Surrounding the house is

a sheltered garden with stately trees, designed in the 1970s by Italian landscape architect Pietro Porcinai.

Angela was living nearby when, after years of searching, she and Ragazzi discovered the place. “We walked into the garden and I just realised that it was our house,” she says. A striking woman in her 50s with a cascade of wavy dark hair and a manner that blends maternal warmth with a robust air of no-nonsense authority, Angela has found time for a conversation during a photo shoot that places her in the centre of a multi-generational bouquet of Missonis, all dressed in Missoni.

The scene is half home movie, half country-house charades, all infused with an offhand elegance and a spirited, shambolic vibe. Margherita, Missoni’s accessories director, holds a bright-eyed Otto on her hip. Rosita, a co-founder of the company and presently the head of Missoni Home, sweeps into the sitting room, impeccably chic. Johnny, the English bulldog, jumps for a much-chewed frisbee held up by Angela’s son, Francesco. Tall and handsome, he strolls in barefoot, wearing a T-shirt full of holes, and is soon properly outfitted in a moss-coloured Missoni jacket and a pair of sporty shoes. Angela’s youngest daughter, Teresa, an ethereal Hedy Lamarr type, holds a World Cup sculpture she has created for a charity benefit: a soccer ball. “Sports and colour –

I think this, in a way, sums up our family,” she says, referring to the fact that her grandfather Ottavio was an Olympic runner who began his fashion career making activewear. Angela marshals this merry band into formation by the indoor pool. “Look normal, everybody!” she begs.

A bit later, after family and crew have paused to crowd around a big table in the wood-panelled kitchen for a country lunch, Angela finds time to whisk a visitor on a quick tour of the house. Her favourite parts are those she added herself: the glass-walled, plant-filled indoor pool-cum-dining area, which was once an outdoor terrace; her loft-like second-floor bedroom, which can be divided by a sliding floor-to-ceiling screen she’s covered with family photographs. Sliding doors open to a broad south-facing terrace that overlooks tree-covered hillsides rippling down to a distant view of Lake Varese. “I love being up high and seeing treetops and sunsets,” she says. The terrace is thickly carpeted with multicoloured sedum that resembles a living Missoni fabric.

The house is a work in progress through which Angela expresses herself in her rare free time. “I love playing decorator,” she says. “I am continually moving things around to find the perfect place for something. I think that if I hadn’t worked in fashion, I would be one of those compulsive housewives!” ▶

**From left:** Francesco Maccapani Missoni, Rosita and Angela Missoni, Bruno Ragazzi, Margherita Amos and Teresa Maccapani Missoni, with Johnny, an English bulldog, gathered in the pool room in front of *Pink Thinking of You* (2004) by Ann Craven.





A dining table by Jorge Pardo and 1950s coffee-shop chairs in the family room.



On the wall is *Enjoy the New Fragrance* (2009) by Francesco Vezzoli; on the floor, a 1986 sculpture by Pietro Scampini.

But not working in fashion was never really an option. Like her older brothers, Vittorio and Luca, Angela was raised as part of the family business, which expanded from a small company known for attention-grabbing chromatic knits and iconoclastic presentations in the 60s (Missoni was banned from the Florence shows for sending out bra-less models in lamé tops) into a global enterprise. "We knew as children that our parents were different from others, with a much broader vision," Angela explains.

Ottavio and Rosita's house in Sumirago was a nexus for a circle of friends that included sports personalities, journalists, theatre and movie people, writers and fashion legends. Yet in that cosmopolitan atmosphere, the Missonis maintained a very Italian sense of connectedness with the region and with tradition. "My father wanted to do his work up to the point where we were all prosperous, but beyond that, he wanted Missoni to remain an artisanal business," Angela remembers.

Perhaps her father's philosophy is why Angela, who says she was "the quiet one" of the family and early on felt overshadowed by her brothers, focused on starting her own family before joining the business. At 23, she married events producer Marco Maccapani, and by 28, she was raising Margherita, Francesco and Teresa. She worked part-time "for pocket money" and because it was expected of her. But she had very little interest in a big career.

Yet Angela had fashion in her blood and grew up knowing every step in the

production of a collection. So, in the 90s, as her children reached school age and her parents explored other interests, Angela came to the fore. She first designed jewellery and then, in 1996, when her parents transferred control of the company to their children, Angela, by then divorced, made her debut as the creative director.

"I think I was a bit of a surprise," Angela says. "It's as if my parents invented a language and I managed to enlarge the

## "FAMILY IS MORE THAN JUST BLOOD RELATIONSHIPS. THE CIRCLE OF AFFECTION IS ALWAYS GROWING WIDER"

vocabulary." Under her direction, the company – the sales of which had stagnated in the 80s and early 90s – experienced a dramatic renaissance. Not only did she make bold innovations in production but she also revolutionised the brand's image. She hired photographer Mario Testino to shoot the advertising campaigns for her early collections, and his moody images of the model Gisele Bündchen draped in Missoni made it clear that the label was once again cool and on point.

Angela's second-generation Missoni was about sexy glamour and slightly ironic Euro-bohemianism, based on a playful

rediscovery of tradition and craftsmanship – a concept that at the turn of the millennium enlivened all of Italian fashion, from Prada to Tod's to Gucci. The Missoni rebirth continued with the third generation, as Margherita, a brainy beauty who studied philosophy at the University of Milan and at Columbia University, in New York, where she also acted at the Lee Strasberg Theatre and Film Institute, became an international It girl and then the face of the brand. "It wasn't a marketing project," Angela clarifies. "Margherita had the style and was at the age to make my projects credible."

In 2011, Margherita starred in the advertising campaign for Missoni's collaboration with Target; the merchandise sold out in a few days. Plans were afoot for the label's 60th anniversary celebration in 2013, as well as a major expansion into Asia, when Vittorio Missoni's plane went down as he was returning from vacation. When Ottavio died soon after, Angela's already central role in the business – and the family – became even more crucial.

That Christmas, when it seemed too painful to have the traditional celebrations at Rosita's house, everyone gathered around Angela's dining table. "There were 24 of us at that table: my nieces and nephews and their boyfriends and girlfriends, my ex-husband and his partner," she remembers. "Family is more than just blood relationships. The circle of affection is always growing wider."

The same is true in business: Angela has brought out 10 collections since Vittorio's death and hired a new creative consultant,



The sedum-covered green roof outside Angela's bedroom.

A LED sculpture, *White Purple Curve* (2005) by Jenny Holzer, hangs above a 1978 Poltrona di Proust chair by Alessandro Mendini, and a 60s lamp.



Siblings Margherita, Teresa and Francesco.

The home as seen from outside.

# Home comforts

Walking into the Smyth hotel, in New York's Tribeca district, you'll encounter "more of a sitting area than a lobby – it feels very private", says *Vogue* fashion director Christine Centenera. Christine Gachot, co-founder of Gachot Studios, says her firm "set out to create a welcoming and familiar environment ... as if it were a private home" in its recent redesign of the hotel.

With its mix of Scandinavian and American mid-century furniture, the lobby is divided into a living room, den, library and bar, all decorated with original artworks, books and photos. The 100 rooms on the floors above are decorated in a similarly offbeat, inviting style, complete with marble bathrooms with rain showers.

The seasonal restaurant Little Park, which uses organic local ingredients, is also on the ground floor, but has its own street entrance away from the lobby, all the better to leave the Smyth's guests to their cocoon of privacy. 85 West Broadway, New York; [www.thompsonhotels.com](http://www.thompsonhotels.com).

# Travel news

A downtown New York hotel undergoes an *eclectic reimaging*, while nightwear is transformed into a *WORK OF ART*.

EDITOR: MARK SARIBAN



**STYLIST CHARLOTTE STOCKDALE'S MY WANDERLUST COLLECTION FOR JO MALONE INCLUDES THIS LINEN SPRAY FOR KEEPING PACKED CLOTHES FRESH FOR THE LONG HAUL**

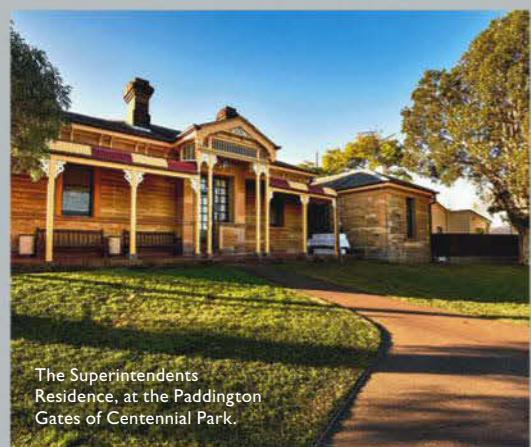


**Above and left:**  
the "den" in the lobby  
of the Smyth hotel in  
Tribeca, New York.



## HOP TO IT

Luxury sleepwear label Masini & Chern has partnered with Melbourne's the Olsen hotel to produce pyjamas featuring artist John Olsen's jumping frog motif. Go to [www.artserieshotels.com.au/artefacts-shop](http://www.artserieshotels.com.au/artefacts-shop).



The Superintendents Residence, at the Paddington Gates of Centennial Park.

## Park life

Five-star service has come to Sydney's Centennial Park with the Hughenden boutique hotel in Woollahra restoring two Victorian-era houses in the grounds. The Superintendents Residence, a two-minute walk from the Hughenden, sleeps up to eight guests, while the Rangers Residence sleeps six. Go to [www.theresidencescentennialpark.com.au](http://www.theresidencescentennialpark.com.au).

# Radiant BEAUTY

Renew your confidence and embrace a younger look with cosmetic procedures by Dr Jack Ting.



Actual patient after a Fraxel Re:store Dual 1927nm procedure. Results may vary from patient to patient.



After photo of an actual patient who has had a laser neck lift. Results may vary from patient to patient.

**I**n the current age of hectic lifestyles and demanding aesthetic ideals, more people than ever are turning to experts for help in enhancing their natural beauty and regaining a more youthful look.

A pioneer of laser cosmetic surgery in Australia, Dr Jack Ting is internationally trained and globally recognised as a highly skilled specialist. He has practised laser surgery since 1988; in 1992 he performed Australia's first laser eyelid surgery and laser facial skin resurfacing.

Dr Ting's philosophy is about achieving a natural look, safely. He uses his expertise in laser cosmetic surgery to address skin damage such as wrinkles, scars and pigmentation, achieving excellent results.

Photo of an actual patient 10 years after an upper eyelid lift. Results may vary from patient to patient.



Dr Jack Ting, 218 Coogee Bay Road, Coogee, NSW. For more information or to request a consultation, visit [www.drtting.com.au](http://www.drtting.com.au) or call (02) 9665 3247.

## DISCOVER A MORE YOUTHFUL YOU WITH DR JACK TING MB.BS.FACCS

Dr Ting recommends basic surgical procedures designed to rejuvenate three key areas affected by the ageing process: the eyes, skin and neck.

### LASER EYE PROCEDURES

Lasers can be used in the treatment of:

- droopy upper eyelids
- puffy lower eyelids
- double eyelids
- asymmetrical upper eyelids
- wrinkles and dark circles under the eyes
- crepe-like skin on lower eyelids.

### SKIN SOLUTIONS

Fraxel is a laser treatment that can improve the appearance and youthfulness of skin. A range of lasers used to target specific issues include:

- Fraxel Re:store, which treats uneven skin tone and clears most pigmentation. Lasers with various intensities that can remove most acne scars, surgical scars and capillaries, and refine pores, are also available.
- Fraxel Re:pair, which tightens skin on the face, neck, chest, breasts and abdomen. It reduces wrinkles and can improve the appearance of stretch marks and scars.

### LASER NECK LIFT

A laser neck lift includes the removal of fat from the jowls and under the chin using liposuction. It addresses sagginess by lifting the skin and muscles, which improves the contours of the face and the prominence of the cheeks without leaving any obviously visible scars.

### WRINKLE-FREE

A youthful look can be enhanced through the use of a permanent filler for deep lines and anti-wrinkle injections for more shallow lines.

### NON-INVASIVE

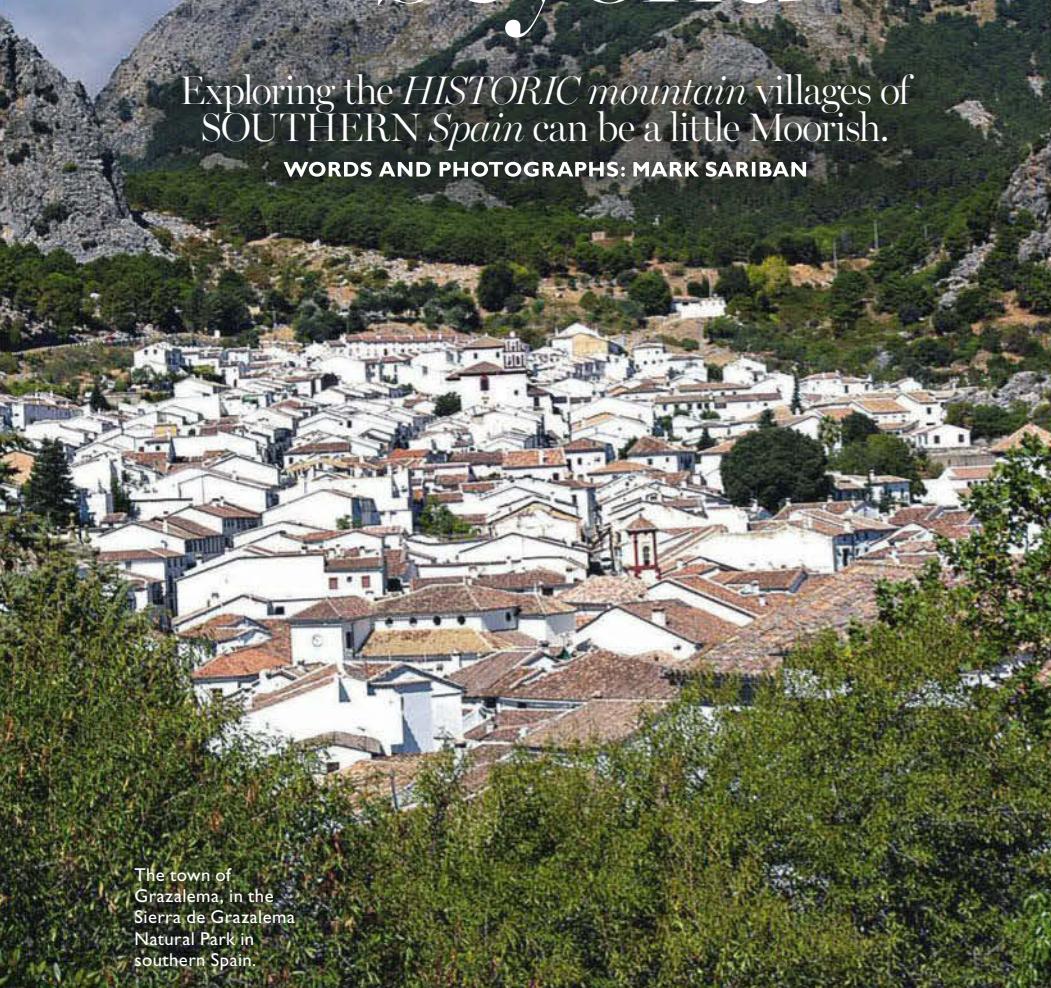
Non-invasive treatments that can achieve dramatic effects include:

- Liposonix fat reduction and skin tightening
- Thermage skin tightening.

# Ronda & beyond

Exploring the *HISTORIC* mountain villages of SOUTHERN Spain can be a little Moorish.

WORDS AND PHOTOGRAPHS: MARK SARIBAN



The town of Grazalema, in the Sierra de Grazalema Natural Park in southern Spain.



The main shopping strip in the town of Ronda.

I am all for a candlelit dinner, but a candlelit breakfast is probably taking things a bit too far. Yet here I am, sitting down to breakfast at 6am under a pitch-black sky at the Marbella Club, a luxe resort on Spain's Costa del Sol, peering into a bowl of fruit illuminated only by the candle on my table and a strip of light thrown from the buffet, trying to judge how much milk to pour into my coffee without a visual cue. I'm the only guest on the garden terrace, outnumbered by staff in their white shirts moving about in the gloom as they wait for those more attuned to European summer time. It's an early start so I can get up into the mountains above the coastal town of Marbella by the time the sun rises – today I'm going to check out the old white villages, or *los pueblos blancos*, that dot the rugged

countryside of the Málaga and Cádiz provinces of southern Spain.

The sky has only lightened a little as I get behind the wheel of the new Audi TT coupé and roll out of the hotel driveway. The road climbs steeply into the mountains only a few kilometres out of town, and soon I'm high above the coast. The sun finally makes its appearance from behind the highest peaks, revealing the land mass of Morocco and the beginnings of Africa across the westernmost part of the Mediterranean. And there's the Rock of Gibraltar, rising up through the mist to the south-west. It's clear when you see how close northern Africa is – just over 14 kilometres at the narrowest point in the Strait of Gibraltar – why the Moors invaded Spain in the 8th century, creating Islamic kingdoms that lasted almost 800 years. The sun also lights up the

first smattering of white villages sitting like unlikely snowy peaks atop the jagged hills below the road. These settlements of uniformly whitewashed houses were once on the frontier of long-running territorial battles between Spanish Christians and Muslim Moors, usually established on hilltops to make them easier to defend.

Ronda, the first town you approach from the coast, is also the largest in the region and the biggest tourist drawcard, sitting on the edge of a dramatic escarpment. I leave the TT in a dusty parking lot outside the massive fortified walls and walk up a steep road into town. A Muslim stronghold for hundreds of years, the history of Ronda can be condensed in the form of one building, the church of Santa María la Mayor in the town square. Built in the late 15th century on the site of a mosque that had itself taken the place



The Marbella Club's beachside Villa del Mar.



Touring by TT: at the artisanal cheese museum in Villaluenga del Rosario.

Walking uphill into Ronda.

of an older Christian church, which had in turn been the site of a Roman-era temple, Santa María la Mayor was despoiled by Republican forces during the Spanish Civil War. Restored after the end of the war, the church is now a peaceful refuge – and invitingly cool on this cloudless hot day.

Ronda is also home to Plaza de Toros, said to be the first bullring in the world, a hulking circular and, yes, whitewashed building in the middle of town. Named after a legendary 18th-century bullfighter, the Restaurante Pedro Romero sits directly opposite the bullring, and is renowned for serving up the meat of bulls killed in the *corrida*. There is a bullfight scheduled for the coming weekend, and oxtail is always on the menu, but I'm more than happy to make do with a lighter lunch of pork with caperberries and basil. And, of course, a plate of Iberian ham and



Ronda's Restaurante Pedro Romero.

Manchego cheese, which seems to be a compulsory accompaniment to every meal.

From Ronda it's a short drive into the limestone mountain range of Sierra de Grazalema Natural Park. Unlike much of southern Spain, this UNESCO biosphere reserve gets plenty of rain and is comparatively lush, with otherwise rare native fir trees covering the hillsides. A twisting road takes you through most of the whitewashed towns inside and bordering the reserve, from the cheesemaking town of Villaluenga del Rosario and the leather centre of Ubrique to the tiny village of Benamahoma (which means "Sons of Muhammad" in Arabic). As the lane narrows and the shoulder is replaced by blocks of painted concrete worryingly close to the car, I'm grateful for the TT's "virtual cockpit", in which the dashboard display can render the GPS map and the speedo front and centre, so I can check the graphics quickly and get my eyes back on the road.

The next town after Benamahoma is Grazalema, a popular staging point for hiking and rock-climbing expeditions in the reserve. Sitting between two limestone peaks, the town is said to be the wettest place in Spain but you wouldn't know it today – a group of old men oblivious to the heat of the sun lounge around a statue of a bull being led by a rope, depicting the annual running of the bull in July.

Grazalema completes the loop around the mountains, and from here the road descends to the main route between Seville and Ronda, and then down to Marbella. I can't be more than a kilometre from the Marbella Club when the GPS tells me to take the third exit out of the roundabout I'm approaching. I do as I'm told and the GPS immediately declares I need to turn back. I can't, and around the bend I find myself facing a row of unmanned toll booths and the start of a freeway. A couple in a German-plated station wagon pull up behind me. I shrug my shoulders at them and they return the shrug. It seems like I'm not the only one who's been sent the wrong way. With no toll pass and no cash on me all I can do is perform a cheeky U-turn. I can only hope the Spanish traffic authorities look kindly on a lost traveller – I haven't had any official-looking letters in Spanish arrive in my mailbox yet ... ■

*The third-generation Audi TT launches in Australia on February 21, priced from \$71,950; [www.audi.com.au](http://www.audi.com.au). For more on the Marbella Club, go to [www.marbelloclub.com](http://www.marbelloclub.com).*

The details of stores listed on these pages have been supplied to Vogue by the manufacturers. For enquiries, contact Vogue Fashion Information, Locked Bag 5030, Alexandria, NSW 2015 or Level 5, 40 City Road, Southbank, Victoria 3006. All prices correct at the time of going to print.

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**Van**

## PISCES

20 FEBRUARY – 20 MARCH

The first day of the rest of your life starts now. It's the perfect time to reset your style, your attitude and just about everything to make life how you really want it to be. Others may take a back seat for now to sit and wonder at your transformation. Start with a health makeover and a career review. After that, relationships will fall into place.

STYLE ICON: Jessica Biel

## GEMINI

22 MAY – 21 JUNE

Your career could leap forward (although perhaps not in the direction you expected) to put you in a situation that really suits you. This may be at the temporary expense of home life and romance as networking takes up much of your time. Be wary of blurring professional and personal lines.

STYLE ICON: Natalie Portman

## VIRGO

24 AUGUST – 23 SEPTEMBER

Just let go. Your inner control freak may have trouble with this concept, but right now let others take the lead. This month is all about adjustments and fine-tuning, so delegate all you can and instead focus on realigning your relationships, your home and yourself. You'll emerge relaxed, renewed and ready for anything.

STYLE ICON: Beyoncé

## SAGITTARIUS

23 NOVEMBER – 21 DECEMBER

Recent changes to the way you come across to others may need some adjustment. This month's eclipse lets you go deep, modifying from the roots up and from the inside out. This shake-up inspires you to go for what you want in the realms of romance, and your world view may change, with a knock-on effect on your career.

STYLE ICON: Lara Stone

## ARIES

21 MARCH – 20 APRIL

Sometimes you have to reverse in order to make the best move forward. This is one of those times. A realisation that life could be so much better hits you now, so get those amazing things you'd pencilled in for this year back into action. Ditto with that lapsed fitness plan and your creative streak. Romantically, however, you're on fire.

STYLE ICON: Reese Witherspoon

## TAURUS

21 APRIL – 21 MAY

It's a big month for adjustments, especially if your year has veered off-piste. The crowd you hang with needs sorting as an influx of new energy and people will make a world of difference to your life goals, too. A clean sweep of your love life also takes effect, making you, and your home life, vastly healthier and happier.

STYLE ICON: Karmen Pedaru

## CANCER

22 JUNE – 23 JULY

There's a sense of ennui with what's familiar now as an eclipse opens up exciting possibilities. Travel, study and the healing arts are all strong contenders for your enlightenment. Your canny ways with cash in recent months could provide the funds you need. You're about to work hard, so plan to play hard too.

STYLE ICON: Margot Robbie

## LEO

24 JULY – 23 AUGUST

Prepare to power up. Recent months have been lower in energy for you but you've needed this as things are about to get crazy in ways that you'll love. Continue to keep a low profile and deal with behind-the-scenes intrigues now so you're all set for major love and career adventures next month.

STYLE ICON: Amy Adams

## SCORPIO

24 OCTOBER – 22 NOVEMBER

You see both sides of every situation, so decision-making can sometimes be tricky. This month the universe decides for you as you seem to be on shutdown or in denial. Getting organised and back on a holistic health plan can't wait any longer. Love may be what's putting you off kilter. Delicious as that is, your crew and your life goals also need you now.

STYLE ICON: Marion Cotillard

## CAPRICORN

22 DECEMBER – 20 JANUARY

What you thought you knew turns out to be not necessarily so this month. Radical shifts in your thinking may occur, so be open to learning something mind-expanding. You're cautious about intimacy and financial considerations, possibly linked, but that's all about to change. A home and love-inspired situation could be the catalyst.

STYLE ICON: Noomi Rapace

## AQUARIUS

21 JANUARY – 19 FEBRUARY

Everyone's having to make adjustments this month, you included. Re-evaluating your financial situation is a must, as is a rejig of certain friendships and a rethink of romance. A pitch from the heart could turn up the heat now in a relationship that's gone off the boil or seriously fan the flames of a new love connection.

STYLE ICON: Amal Clooney

# VOGUE AUSTRALIA DIRECTORY

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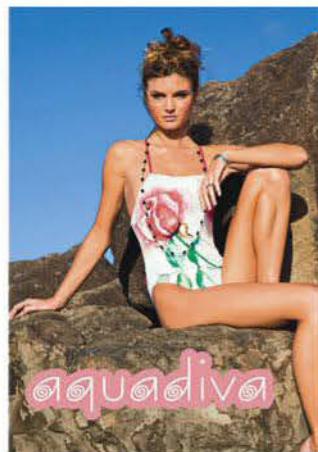
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## CAMEO THE LABEL

Cameo the Label's vision is to supply experimental designs to dictate future taste. Since its establishment in 2010, Cameo the Label has endeavoured to build its own unique aesthetic through its inspired use of directional prints, premium fabrics and bold silhouettes.

Each of Cameo's eleven yearly collections hinges from a central theme, which inspires the fundamental prints, shapes and fabrics. Therefore, each Cameo range can be seen as a capsule collection, where one range can stand independently from the other.

Together, they form a formidable collage of wearable innovation. In this respect, Cameo garments can be considered innovative, as the process behind their creation runs deeper than just clean lines and following trends.

"I find it flattering to think of Cameo garments as pieces of 'wearable innovation', says Head Designer Siham Elmawey. "It's so rewarding to be able to share what I find inspiring in everyday life through design."

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## INFAMOUS SWIMWEAR AUSTRALIA

Infamous Swimwear is a beachwear label designed to complement women of all shapes and sizes. Proudly Australian owned, Infamous Swimwear is sold online and in selected international stores. Designer Kirsty Lee's vision, is to make all women feel confident and sexy, no matter her shape or size. "Summer Days" is the third collection for the label. It is bright and showcases neon colours and modern designs ranging from size 6-14. Infamous Swimwear Australia designs are chic, classic and classy, Infamous Swimwear creates a stylish silhouette to make each woman feel beautiful.

[www.infamousswimwear.com](http://www.infamousswimwear.com)

P.O. Box 139, Rosanna, VIC 3084

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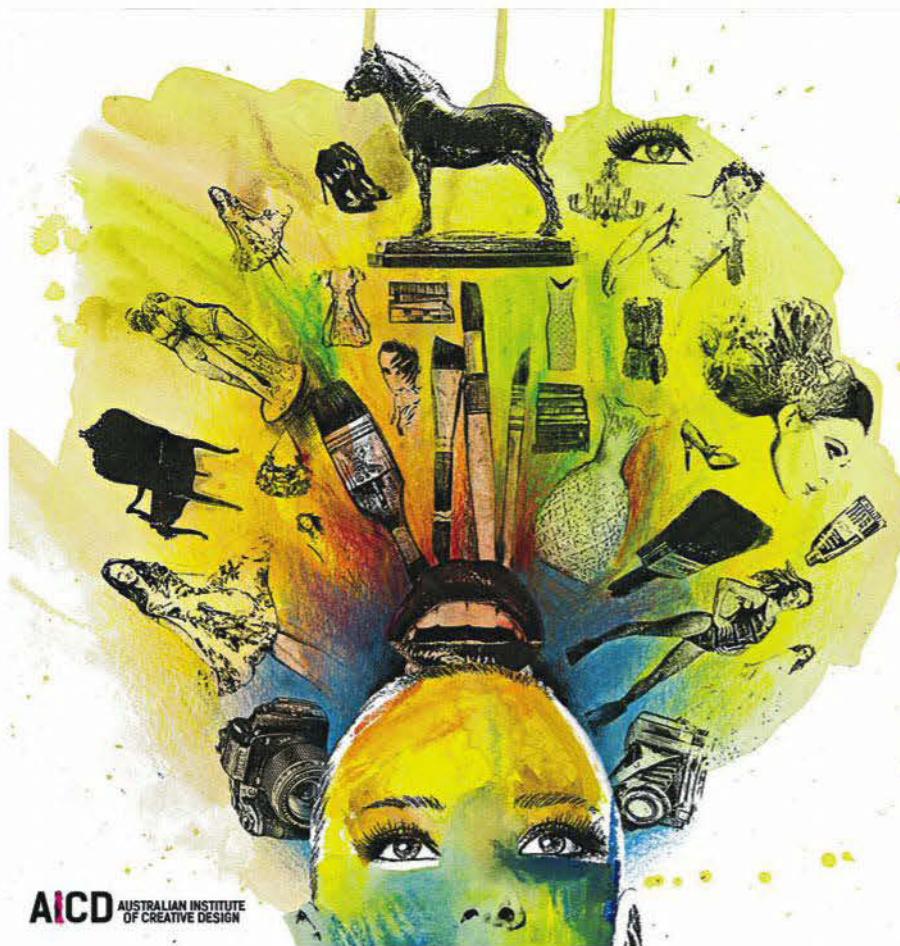
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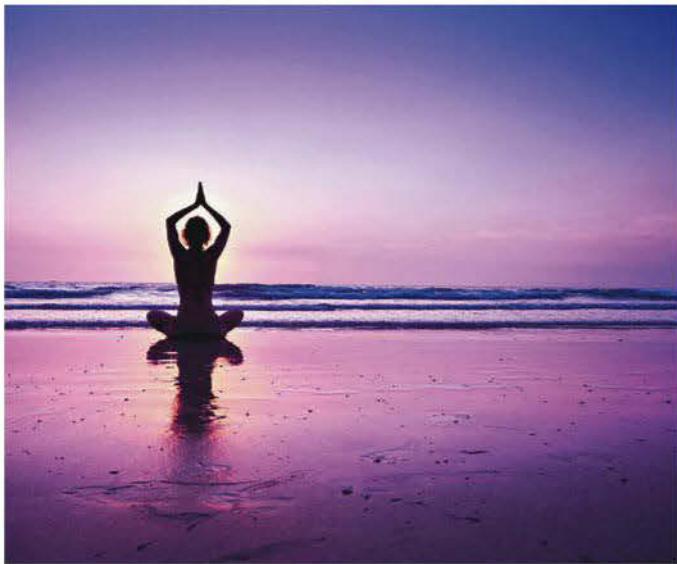
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### SARA WINFIELD

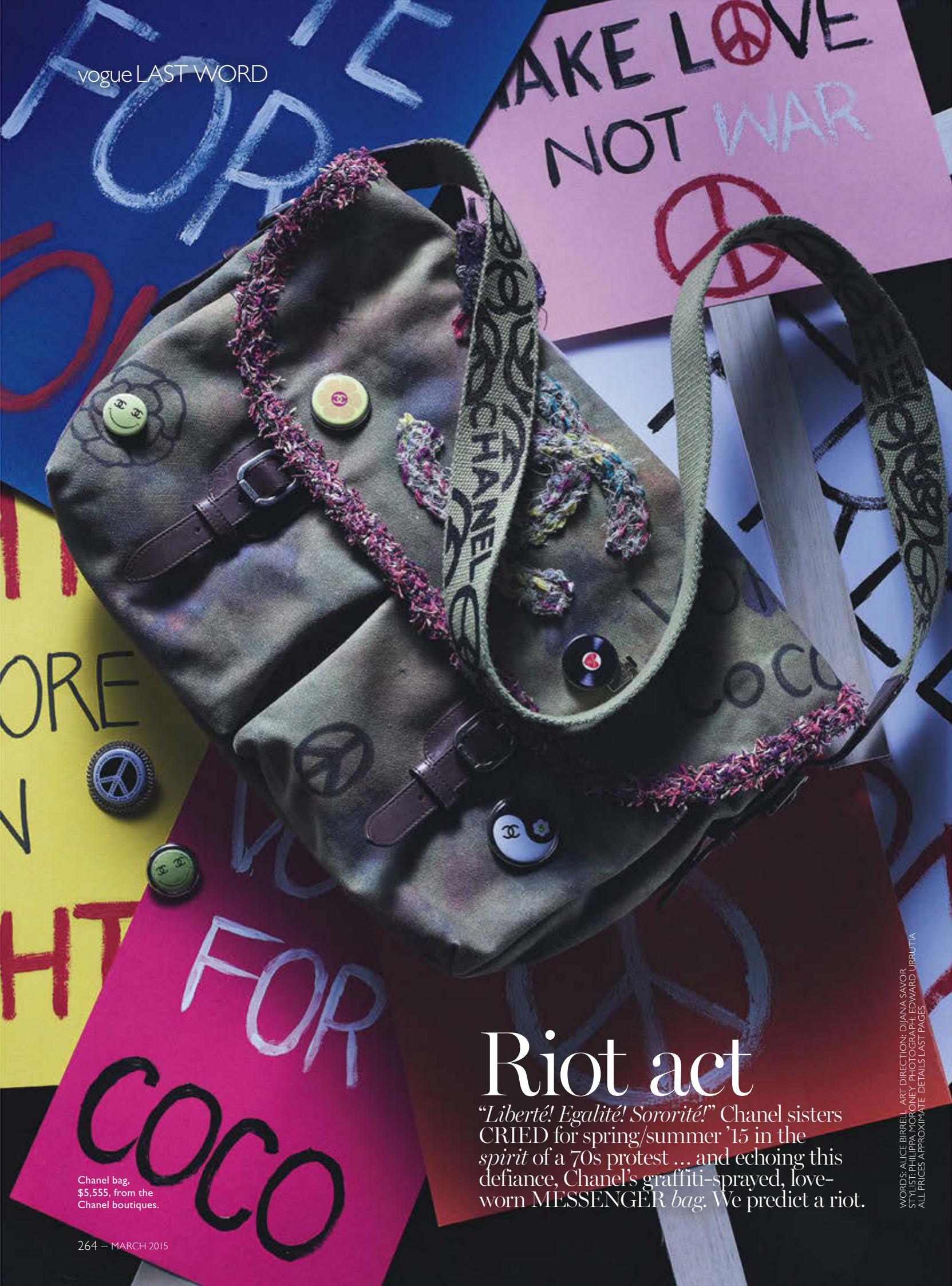
Feminine, whimsical and entranced with line and colour, Sara Winfield is an Australian artist, known for her pastel hued, fantastical beings. Driven by the personal ambition to always be creating, the artist channels her creative energies into her works, featuring signature doe eyed girls with big pouty mouths, each filled with the same femininity that extends from the artist herself.

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*“Liberté! Egalité! Sororité!”* Chanel sisters CRIED for spring/summer '15 in the spirit of a 70s protest ... and echoing this defiance, Chanel's graffiti-sprayed, love-worn MESSENGER bag. We predict a riot.

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